

SUMMER NUMBER.

VOL. LII.

NO. 1.

CLUB WOMEN AND CLUB LIFE, CONDUCTED BY HELEN M. WINSLOW, IN THIS NUMBER.

AMATEUR PHOTOGRAPHY, A SERIES BY SHARLOT M. HALL, BEGINS IN THIS NUMBER.

THE *Delineator*

A JOURNAL

of

FASHION,

CULTURE

and

FINEARTS.



CANADIAN EDITION

Identical with that issued by The Butterick Publishing Co. (Ltd.), 7 to 17 West 13th Street, New York.

Printed and Published in Toronto

BY

The Delineator Publishing Co. of Toronto

(Limited).

33 Richmond Street, West, TORONTO, ONT.

JULY,

PRICE, 15 CENTS.

1898.

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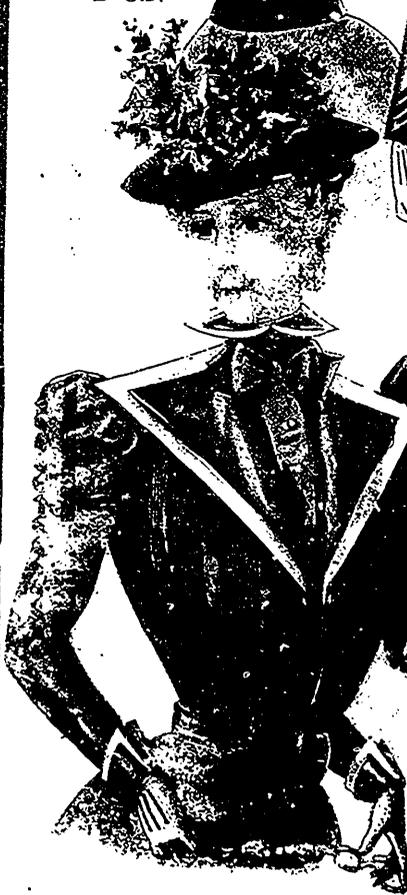
THE DR. HOWARD MEDICINE CO., BROCKVILLE, ONT. USE BABY'S OWN POWDER.



D 52.



D 53.



D 54.



D 55.



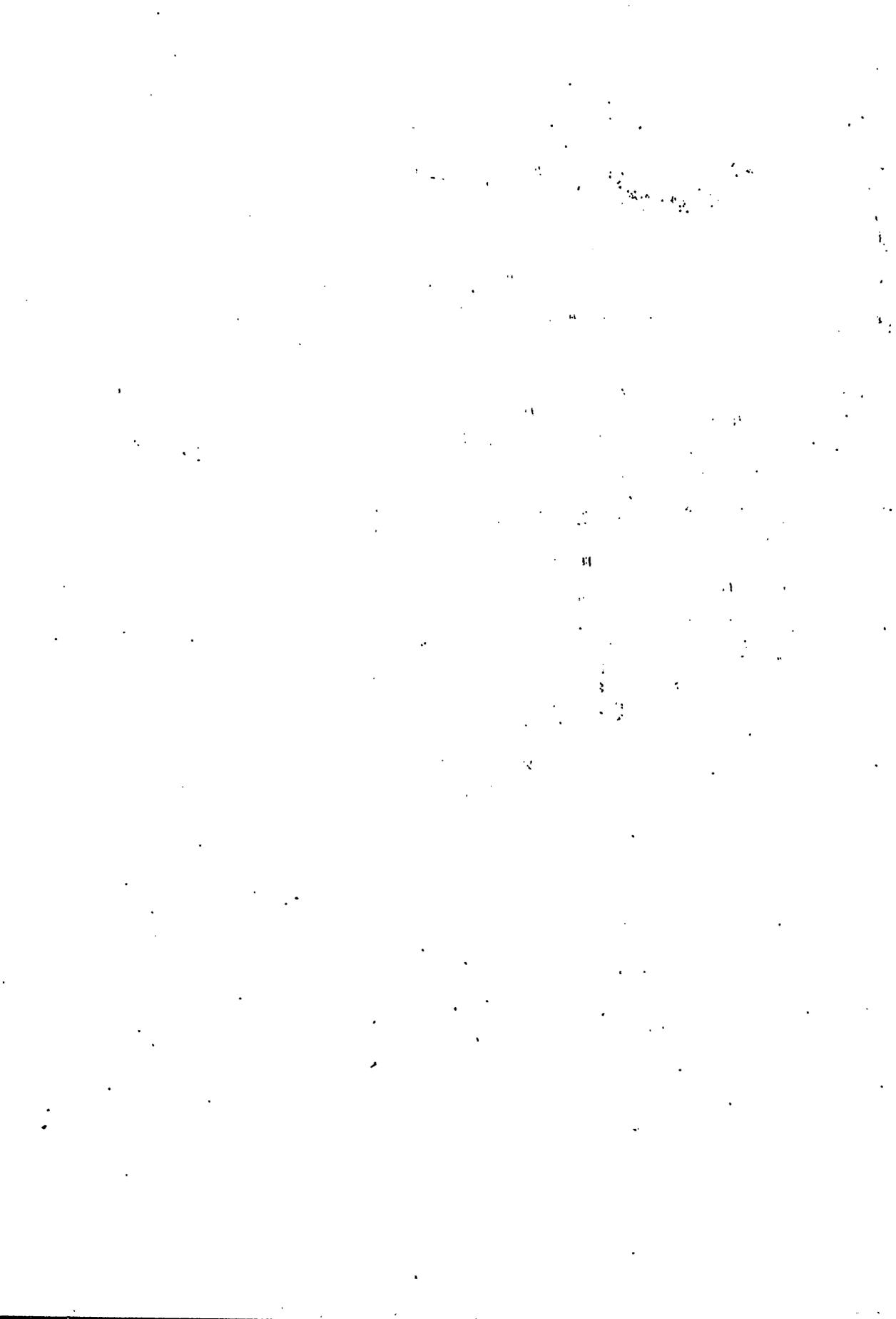
D 56.





D 57.

D 58.



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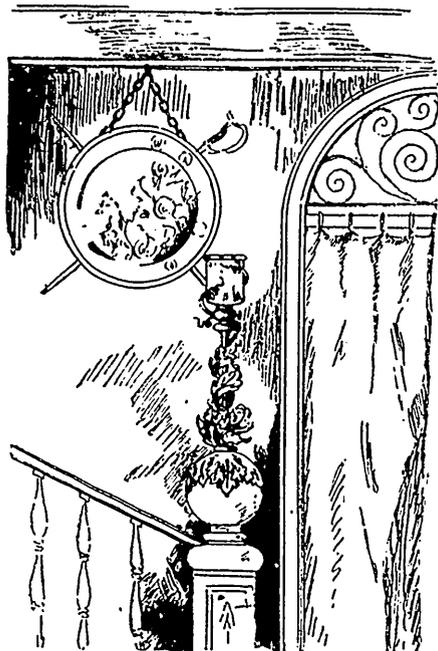
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House Furnishing and Decoration.

SUGGESTIONS FOR WROUGHT-IRON DECORATIONS.

A simple, original and effective plan for furnishing and decorating a fireplace in wrought-iron work is shown in the illustration. The fireplace is of red brick, which contrasts beautifully with the black iron and with the dark oak columns and shelf, which can be made by any carpenter. The shelf and columns are substantial looking, so as to be in keeping with the iron work. The shelf is three inches thick and fourteen inches deep, and the columns are two inches and a half in diameter at the top and five inches at the base and are devoid of ornament. The frame for the fireplace opening is made of flat iron an inch and a half by an eighth of an inch, and the andirons are of iron three-fourths of an inch round and hammered flat at the base to match the frame. The novel "five o'clock tea" arrangement to the right of the fireplace will appeal to the mistress of the house as being ornamental and most convenient, having the advantage of being stationary and in no danger of being tipped over. The kettle when not in use may be removed from the crane, which may be swung against the wall. The shelf on which the alcohol lamp rests will also be found very useful for resting cups, etc., when pouring tea. The wood-box will prove a great convenience and will at the same time answer for a seat: it is made of dark oak to match the columns and shelf and is ornamented with wrought-iron knobs, and a ring forms a handle for the lid. The window decoration, if carried out as designed, will give genuine pleasure to the beholder. It is made of one-sixteenth inch by three-eighths inch flat iron, with colored glass bull's-eyes about three inches in diameter, and if these are of harmonious colors and placed so that the sun will strike them, they will soften and light up the room and give a cheery and pleasing effect. The curtain roll is attached to the grill frame. The clock occupies a prominent position, and the mistake of surrounding it with a lot of other ornaments should be avoided. It is made of inch-and-a-half by one-eighth inch heavy flat iron: the dial is of copper, with wrought-iron quaint old-fashioned numbers and hands. The hearth is of red brick to match the fireplace. In decorating a room of this kind simplicity

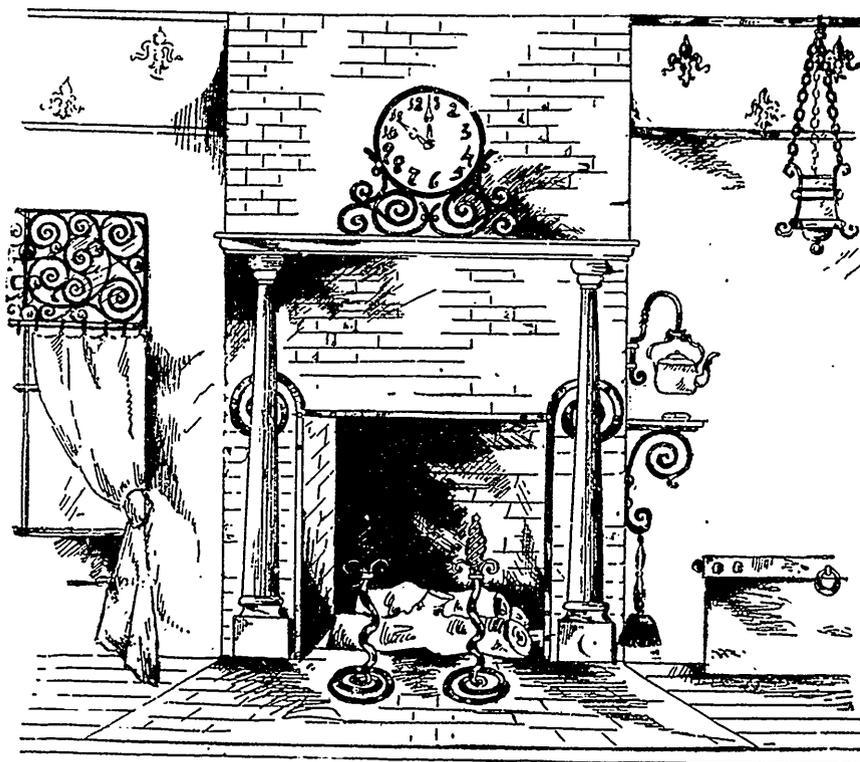


will be found more pleasing and effective than elaborate details.

NEVEL LIGHT.—An artistic fixture light for the modern hall is shown in the illustration. It may be used for gas or electric lights and there is just enough iron-work on the cylinder globe to make it artistic. Very little description is needed, as the illustration explains itself. The design may be modified to suit a flat newel by making a square leaf plate, instead of having the leaves extended over the ball as shown. This will light the stair-

way as well as the hall and should be in dull black finish, as the shiny finish detracts very much from the artistic effect. A pale amber or yellow globe is preferable, as the color is warmer and softer than blue or green, but the color will necessarily depend very much on the furnishings of the hall. The newel light may be made large or small, as desired, without marring the effect of the design. The clustering of the leaves at the base is a very pretty feature of the design. The first consideration in making a newel light is to have it the correct size—that is, neither too large nor too small for the hall. If too small, it will appear insignificant, no matter how beautiful and artistic it may be.

With patience and the proper care given to every detail, any one who has some little knowledge of the work could very easily carry out the ideas suggested. Numerous other beautiful designs for all sorts of useful and decorative articles are furnished in *Venetian Iron-Work*, published by us and costing 1s. (by post, 1s. 2d.) or 25 cents per copy.



Fancy Waists for Summer Wear

(Described on Pages 65 to 67.)



9978



9999



1638



9925



9847



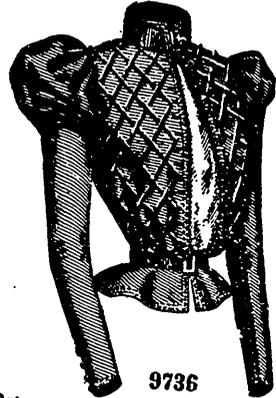
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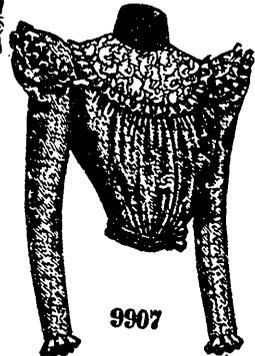
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**“Thy
glass
will
show
thee
how
thy
beauties
wear.”**

WHEN Shakespeare penned these words he had knowledge that the love of beauty was, and would continue to be universal. He knew, too, that the average woman is influenced by the reflection her mirror gives back to her, and in proportion as it pleases her it (unconsciously to herself perhaps) affects her demeanor.

On gazing into the mirror the first point that strikes you is the complexion or color of the skin. Let there be a blotch or pimple, however minute, and it will at once attract your attention and render you uncomfortable by the consciousness of its presence, even though it is unattended with inflammation, irritation, or any other unpleasant feeling.



If you so quickly detect blemishes upon the face, think how the searching eyes of your friends find them out, and should their tongues be inclined toward uncharitableness you will, perhaps, before you are aware of it, find what really is a trifling matter magnified into a “skin disease.”

How often you hear such remarks as “I used to think her good-looking, but her complexion is getting so muddy that she looks plain and old”; or, “Her features are not beautiful, but she has such a perfect complexion that you couldn’t help noticing her”; or again, “She’d be a beauty if she only had a better skin.”

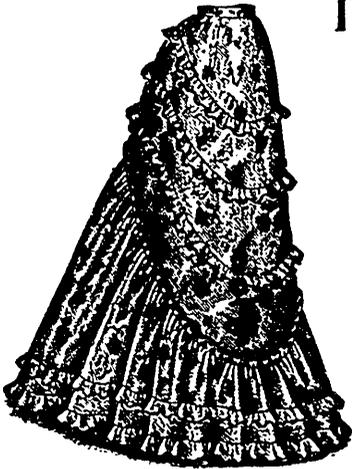
DR. A. W. CHASE, one of the foremost medical practitioners of America in his day, has given to the world the means whereby everybody who will may have a clear, healthy, attractive complexion. He spent years of his life carefully studying the skin under every possible condition, and by practical experiment found out the effect of every known substance upon it, producing, as a result, an Ointment that has become known the world over as **DR. CHASE’S OINTMENT**. This Ointment is composed of ingredients that feed and nourish the tissues of the skin, and are particularly soothing and healing in their effects. By promoting healthy action of the skin it eradicates disease and beautifies the complexion. It has cured thousands of obstinate cases of **Salt Rheum, Eczema, Hives, and Scrofula**, that had refused to yield to internal medicines, leaving the skin in every case healthy, smooth and clear.

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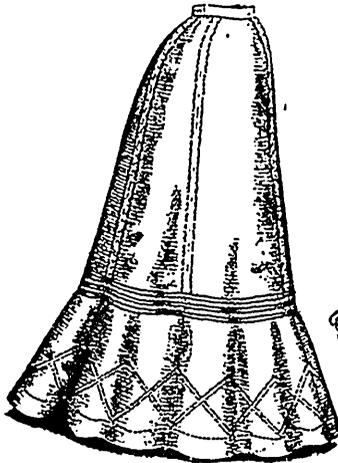
Edmanson, Bates & Co., Toronto; and 18 Ellicot St., Buffalo, N. Y.

New Effects In Skirts.

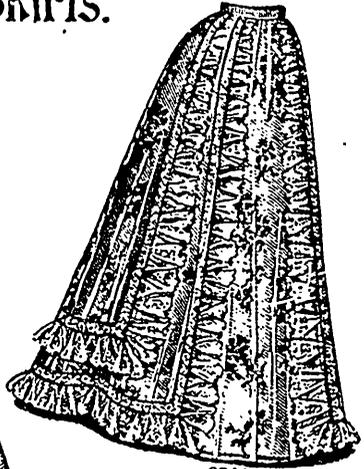
(Described on Page 67.)



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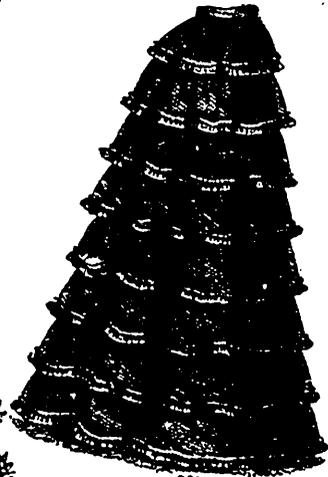
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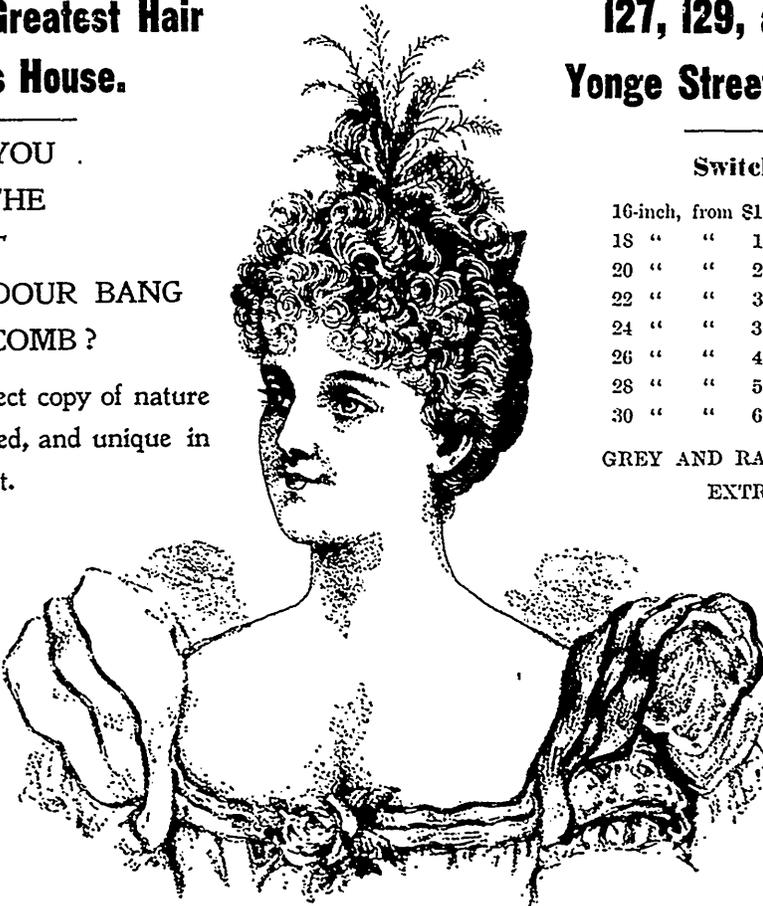
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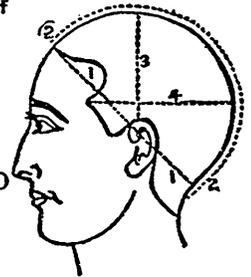
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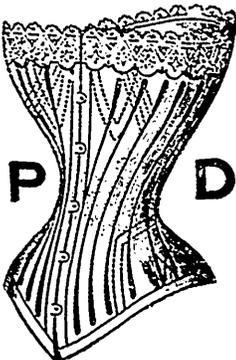
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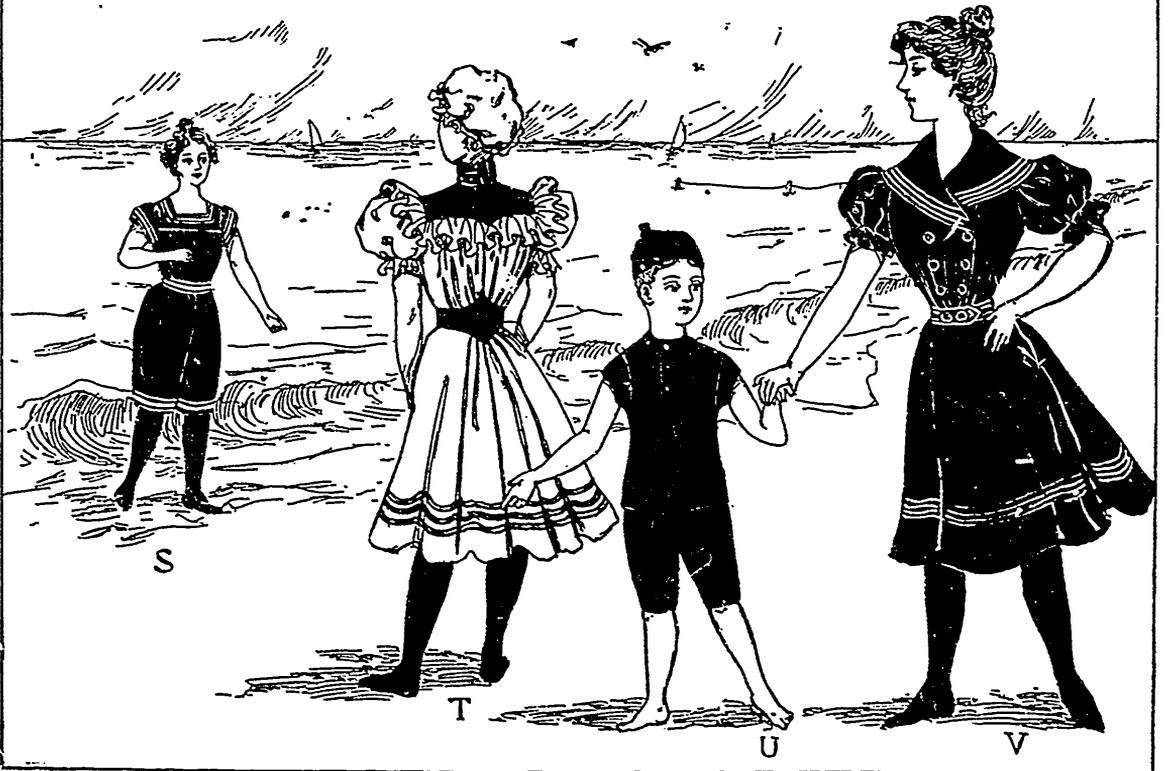
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THE SEASONS' BATHING SUITS

(Described on Page 74.)







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OPEN WIG.

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Ladies' Bang and Wavy Fronts
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In every conceivable style to suit
every fancy of fashion



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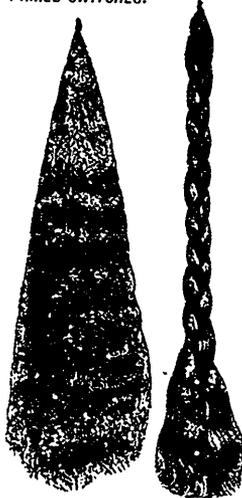
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goods of the highest quality
at lowest possible prices. For
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When writing mention Delineator and send sample of hair
and enclose amount.

The DORENWEND CO. Limited

ESTABLISHED
1868

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103 and 105 Yonge St., TORONTO.

The FASHIONABLE CREATOR

VOL. LII.

July, 1898.

No. 1.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A VERY HANDSOME SHIRT-WAIST BODICE.

FIGURE No. 1 II.—This illustrates a Ladies' shirt-waist bodice. The pattern, which is No. 1652 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown in four views on page 38 of this magazine.

The new waist, called the shirt-waist bodice, is dressy and comfortable and is receiving much admiration. As here shown made of bayadère-striped silk, embroidered chiffon and white silk, it is beautiful for visiting and afternoon wear. The embroidered chiffon appears to advantage in a full vest that is disclosed between fronts folded back in handsome revers, which are faced with the white silk and outlined by a frill of lace edging and a row of fancy gimp. Gimp is arranged at the lower edge of white ribbon formed in a stock to create a harmonizing effect, and cuffs of white silk completing the shirt sleeves are decorated to accord with the revers. The bodice presents a perfectly smooth, trim effect at the sides; the fronts have becoming fullness at the bottom, and fullness also appears in the lower part of the back, on which is applied a deep pointed yoke. A ribbon belt surrounds the waist, and that portion of the bodice ex-



tending below the waist is in this instance worn under the skirt, although, if preferred, it may be worn outside, giving the effect of a peplum ending in line with the revers.

The shirt-waist bodice seems particularly appropriate for this season, as the slightly loose sleeves render it comfortable, while the revers, vest, etc., give an air of elaboration. The materials used for the mode are generally of a character suited to dressy wear, all the fancy silks being made up in a combination with shirred, tucked or accordion-plaited chiffon, silk mull, etc., with lace, fancy bands, ruchings of chiffon, bands of lace, etc., for decoration. A particularly effective bodice made up in this style was of pale-blue silk showing wave markings *en bayadère* in combination with white accordion-plaited chiffon and plain silk in a slightly darker shade of blue. The plaited chiffon was used for the vest and the darker silk for the cuffs and for facing the revers, which were trimmed with chiffon knife-plaitings, and white satin ribbon contributed the stock and belt. Frills of ribbon could have been used in place of the plaitings for an edging on the revers and cuffs.

Wings and tulle adorn the straw hat beautifully.

FIGURE No. 1 II.—This illustrates LADIES' SHIRT-WAIST BODICE.—The pattern is No. 1652, price 10d. or 20 cents.

(For Description see this Page.)

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DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 31, 32 AND 33.

FIGURES D 52, D 53, D 54, D 55 AND D 56 —HANDSOME SUMMER WAISTS.

FIGURE D 52.—This illustrates a Ladies' basque-waist. The pattern, which is No. 1658 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and is shown again on page 37.

Silk, velvet and all-over lace are here united in the basque-waist, and the decoration of narrow velvet ribbon is arranged in a unique way that is perfectly suited to the style. The Tudor blouse-fronts are shaped low, displaying a deep yoke, and they lap quite widely to close at the left of the center. A Bertha collar outlines the yoke and a yoke facing on the back, and a fitted belt gives length and grace to the figure. The sleeves are close-fitting, except at the top, where they form a small puff. The collar is pointed at the sides.

The special features of the style will be best brought out in a triple combination like that illustrated, using any admired fabrics.

The straw hat is bountifully trimmed with flowers, and an aigrette gives height.

FIGURE D 53.—This represents a Ladies' shirt-waist. The pattern, which is No. 9999 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure.

The shirt-waist here shown developed in two contrasting shades of silk is a new style. A chemisette-front of tucked light silk appears all the way to the belt between fronts that are turned back in large triangular revers, at the lower ends of which the fronts are connected with link buttons. The fronts blouse very slightly at the center over the stylish leather belt. A pointed yoke is applied on the back, which has becoming fulness at the bottom. Points of plain silk turn down from the top of the standing collar of tucked silk, and cuffs with pointed, overlapping ends closed with buttons and button-holes finish the shirt sleeves.

Combinations are usually arranged in shirt-waists of this style, pretty shades of plain silk and also striped and fancy silk being used, with contrasting silk for the chemisette-front.

Roses, lace and ribbon adorn the fancy straw hat.

FIGURE D 54.—This illustrates a Ladies' waist. The pattern, which is No. 1638 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure.

A lovely color combination is developed in the waist here shown, silk being the material, and a belt and stock tie of ribbon providing the completion. The fronts and back are formed in lengthwise tucks, and the fronts open in double revers to the bust over a blouse-vest and are connected at the ends of the revers with link buttons. The vest is closed with studs through a box-plait. Pointed double ornaments stand out from the top of the stylishly high collar, and the cuffs completing the sleeves, which are close-fitting with fulness at the top, are also double to match.

The effect of the waist may be varied by rolling the fronts to the waist to display the vest more fully when the vest is made of a bright color.

The chip hat shows an artistic trimming of leaves, and flowers are set under the brim.

FIGURE D 55.—This illustrates a Ladies' shirt-waist bodice. The pattern, which is No. 1670 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and is shown in three views on page 39.

A shirt-waist bodice in an extremely pretty style is here shown, silk having been selected for it, a small bow-tie and a ribbon belt giving the only decorative touches. Groups of downward-turning tucks are made in the fronts, and a group of similar tucks is taken up in the square back-yoke, but tiny box-plaits may be formed instead of the tucks, if preferred. The fronts have prettily disposed fulness, while the back is laid in a backward-turning plait at each side of the center and fits smoothly. The closing is made beneath a box-plait at the center of the front. The collar, which shows fancy turn-down sections, is removable and closes at the back. Turn-up cuffs complete the stylish sleeves. The bodice is made to extend below the waist at the back and sides, and this portion may

be worn outside the skirt if the poplum effect is admired.

Almost all textures are adapted to the mode, which is fanciful enough not to require decoration.

Violets and leaves trim the fancy straw daintily.

FIGURE D 56.—This represents a Ladies' shirt-waist bodice. The pattern, which is No. 1669 and costs 10d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is again portrayed on page 39.

Another of the fashionable shirt-waist bodices is here shown made up in plaid and plain silk and all-over lace, with plain silk tucked in vertical tucks for the removable shield, which is framed by the broad ends of a sailor collar that falls square at the back. The collar covers a square yoke, to which the full back and full fronts are joined, and tie-ends tacked under it are knotted in sailor fashion over the closing. The stylish shirt sleeves are completed with roll-up cuffs. The collar has flaring turn-down sections surrounded by a bow tie.

Checked vertical or bayadère-striped silk would also make a charming bodice of this style in combination with plain silk, and lace insertion or frills of baby ribbon set in rows on the sailor collar would prove a dainty trimming.

The hat is faced with silk and trimmed with wide ribbon and quills.

FIGURES D 57 AND D 58.—CALLING TOILETTES.

FIGURE D 57.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 1696 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently pictured on page 36. The skirt pattern, which is No. 1678 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again shown in four views on page 43.

The effectiveness of ribbon frills arranged in scrolls, one of the newest trimmings, is shown in this figure, white ribbon being used on broadcloth. A frill of lace down the closing of the basque-waist adds to the good effect. The waist has a Pompadour blouse-front closed at the left side, and in the open neck appears a yoke of shirred chiffon. The standing collar matches the yoke, and a fitted belt of white satin gives length to the waist and grace to the figure. A Bertha collar having square, revers-like ends is in rounding outline on the back. Roll-up cuffs complete the fashionable sleeves.

The skirt is a graceful novelty, consisting of a five-gored upper part and a circular lower part that is shaped in Vandykes at the upper edge to join smoothly to the curved lower edges of the gores. It may be made with a sweep or in round length.

Simple arrangements of frilled ribbon are stylish as well as elaborate disposals such as illustrated. The trimming may be suitably added on toilettes of plain or fancy wool goods and also on sheer textures.

The hat is beautifully decorated with flowers and ribbon.

FIGURE D 58.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 1688 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again portrayed on page 37. The skirt pattern, which is No. 9820 and costs 1s. or 25 cents, is in six sizes from twenty to thirty inches, waist measure.

Organdy, chiffon and satin form the combination here pictured in this superb toilette, and an attractive decoration is arranged with rows of narrow ribbon, knife-plaitings of chiffon, a ribbon stock and sash, the sash having long, broad ends edged with the chiffon plaiting. The basque-waist has pretty fulness in the fronts, resulting from a number of fine tucks at the top and taken up in gathers at the bottom. The fronts pouch slightly and open with a flare over a vest that is cord-shirred in yoke outline and apparently extended to form the shallow round yoke on the back. Fulness in the lower part of the back is becomingly plaited, and crescent-shaped ornaments of satin bordered with chiffon knife-plaiting turn over from the curved upper edges of the fronts. The sleeves are draped in puffs and are completed with fancy cuffs.

The skirt is five-gored and may be made with six or fewer

graduated ruffles. Each ruffle is finished to form a self-heading and bordered with two rows of ribbon.

The mode will be as charming when made of foulard or Habutai silk or of grenadine, challis or vailing, as when lawn, Swiss, batiste or dimity is selected. Lace edging and bands can always be effectively mingled with ribbon for decoration.

The straw walking hat is trimmed with flowers and wings.

FIGURE No. D 59.—STYLISH VISITING GOWN.

FIGURE No. D 59.—This illustrates a Ladies' costume. The pattern, which is No. 1717 and costs 1s. 3d. or 30 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is pictured in two views on page 31.

DESCRIPTIONS OF FIGURES SHOWN ON PAGE 19 AND PAGES 22 TO 30.

FIGURE No. 2 II.—LADIES' BOX-PLAITED WAIST.

FIGURE No. 2 II.—This illustrates a Ladies' box-plaited waist. The pattern, which is No. 1703 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 39.

Among the many novelties this waist is remarkable for originality of design. In this instance it is shown made of bluet silk, decorated with lace insertion, a silk stock-tie and a ribbon belt. Small lengthwise box-plaits are taken up in the back and fronts from the neck and shoulders to the waist, the middle plait in the front concealing the closing and all the plaits falling free below the waist to give the effect of a full pelium, which may be worn under or outside the skirt. Similar box-plaits are made across the puff part of the one-seam sleeves, and roll-up cuffs with flaring ends are an effective wrist finish. The turn-down collar is a novel, pretty style.

Another becoming and stylish decoration for a waist of this kind would consist of one or two rows of baby ribbon gathered at one edge and arranged between the box-plaits in place of the insertion; this trimming would be pleasing on fabrics of silken texture or the sheer Summer goods.

The floral decoration on the straw hat is beautifully arranged.

FIGURE No. 3 II.—LADIES' AFTERNOON TOILETTE.

FIGURE 3 II.—This consists of a Ladies' waist and skirt. The jacket pattern, which is No. 1720 and costs 10. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently represented on page 40. The skirt pattern, which is No. 1692 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again shown on page 45.

The effect here produced in the toilette is charming, the skirt being of green cloth, with a scroll decoration of frilled white ribbon, and the waist of white silk, with ribbon matching the skirt. The waist has a full back drawn down trimly and a full pouch front, both shaped to reveal a full Pompadour yoke and outlined by a gathered Bertha. Frill caps stand out on the pretty mousquetaire sleeves. The sleeves are formed in a frill along the front of the arm and are finished with wrist frills. A ribbon stock and belt are tastefully arranged, and ribbon prettily disposed covers the closing of the front at the left side, the yoke being closed at the center.

The skirt is a graceful new style. It has three gores in tablier outline at the front and sides lengthened by a circular graduated flounce, and two full-length back-gores formed in an under box-plait at the center seam.

The possibilities of the fashion of the separate waist and skirt are more than ever extended since the fancy for decoration has become so pronounced. Infinite variety can be attained in this toilette.

Roses, silk and an ostrich plume adorn the straw hat.

FIGURE No. 4 II.—LADIES' TOILETTE.

FIGURE No. 4 II.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 1713 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again represented on page 38. The skirt pattern, which is No. 1719 and costs 1s. or 25 cents is in nine sizes from twenty to thirty-six inches, waist measure, and is differently depicted on page 44.

The gown is strikingly effective as here shown made up in beautifully figured Habutai silk, which is charmingly offset by the decoration of black velvet ribbon. Tuck shirings in the waist at the front and back give the effect of a deep, square puff-yoke, and the resulting fullness is drawn well to the center at the waist, the fronts puffing out prettily. Frill caps spread over the sleeves, and the stock and belt are of black velvet ribbon. The velvet ribbon bows over the closing provide novel decoration. The seven-gored skirt has a Spanish flounce set up on it, the flounce deepening gradually toward the back.

Fancy decoration is so generally followed that even simply designed costumes like this are made to appear elaborate.

Flowers, aigrettes and feathers trim the straw hat beautifully.

Bias plaid gingham was here selected for the shirt-waist, with white linen for the cuffs and removable collar, and the skirt is of novelty goods stylishly decorated with gathered ribbon. The becoming full fronts of the shirt-waist are joined to an oddly shape pointed yoke, and a pointed yoke is applied on the back, which has slight gathered fullness in the lower part. The closing is made through a box-plait that extends over the yoke to the neck. The stylish shirt sleeves are finished with straight link cuffs, and the collar is buttoned to a fitted neck-band. A leather belt is worn.

The skirt is a new five-gored shape, having the front-gore in full length and extended in a circular flounce to give depth to the other gores, which are considerably shorter. A five-gored foundation skirt is provided, but may be omitted, and the skirt may be eased on the belt or dart-fitted, as preferred.

The comfort of the shirt-waist and skirt toilette assures its continued popularity, and it is suitable alike for morning and afternoon wear. Plain serge or chevot is very satisfactory for skirts. Stylish shirt-waist materials are piqué, percale, chambray, lawn, dimity and fancy silk.

Feathers and flowers adorn the straw hat stylishly.

FIGURE No. 5 II.—LADIES' PROMENADE TOILETTE.

FIGURE No. 5 II.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 1702 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 36. The skirt pattern, which is No. 1666 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be again seen on page 46.

This smart promenade toilette is composed of a single-breasted close-fitting jacket and a graceful skirt, both of the very latest shaping. The toilette is here shown made of cloth of fine quality, and a smart tailor finish is given by strappings of the cloth. The jacket is fitted with great accuracy, and coat-laps and coat-plaits are formed in the usual way. A shapely rolling collar reverses the fronts in small lapels that form wide notches with the collar, and below the lapel the closing is made in single-breasted style with button-holes and large buttons. Openings to inserted pockets low down in the fronts are covered by laps, which have their lower front corners rounded to match the corners of the fronts. The two-seam sleeves, which may be plaited if desired, are in this instance gathered, a second row of gathers being made below the arm's-eye seam to give the long-shoulder effect now fashionable. A button and mock button-hole at the wrist below a strap gives a pretty cuff-like finish.

The skirt consists of a circular upper portion in tablier outline and a circular lower portion or flounce. It may be made with or without the seven-gored foundation skirt.

A suit of this kind made of serge, chevot or cloth makes a wardrobe altogether complete, for with a variety of chemisettes, vests or simple shirt-waists an infinite number of changes can be effected.

Silk and flowers provide stylish decoration for the straw sailor-hat.

FIGURE No. 6 II.—LADIES' TOILETTE.

FIGURE No. 6 II.—This consists of a Ladies' waist and skirt. The blouse-waist pattern, which is No. 1709 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two

inches, bust measure, and is again shown on page 38. The skirt pattern, which is No. 9996 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

In this instance this smart toilette comprises a blouse-waist made of pale-heliotrope and golden-brown silk and trimmed with braid, buttons and silk plaitings, and a skirt of rich novelty goods in fancy bayadere effect. The blouse-waist has pouch fronts opening low over a shield of tucked silk topped by a standing collar. A distinguishing feature is a large sailor-collar with broad curved ends, and silk ties proceeding from beneath the ends are tied in a smart sailor knot. The sleeves have fashionable fulness gathered at the top.

The five-gored skirt is an exceedingly graceful shape known as the French gored skirt; it falls in ripples below the hips and is stylishly plaited at the back.

Plain wool goods could be used throughout in a toilette like this, although a more practical plan is to make the waist of silk so that it can be worn with any separate skirt.

The hat of fancy straw is artistically trimmed with tulle and flowers.

FIGURE No. 7 H.—LADIES' CYCLING TOILETTE.

FIGURE No. 7 H.—This consists of a Ladies' Eton jacket and divided cycling skirt. The jacket pattern, which is No. 9903 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 1716 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is again pictured on page 51.

An air of decided good style characterizes this toilette, which is here shown made of blue cloth and smartly trimmed with black braid. The skirt is in the new kilted style, and, being divided, is equally appropriate for use with diamond and drop frame wheels. The divided portions are joined together by a center seam, and the plaits are stitched along their outer folds for some distance from the belt so as to give a perfectly smooth effect about the hips. The skirt may be made with or without the smooth foundation skirt.

The Eton jacket shows novelty in the Nansen collar and in the different effects possible in the fronts, which may be made half-close by single bust darts, or the dart fulness may be cut away and the edges left unseamed, or it may be taken up in gathers. The fronts pouch slightly in contrast with the perfectly close-fitting back. The sleeves are plaited at the top.

Cheviot, serge and suitings are adaptable to the toilette.

The sailor hat is trimmed with ribbon and quills.

FIGURE No. 8 H.—LADIES' CYCLING COSTUME.

FIGURE No. 8 H.—This illustrates a Ladies' cycling costume. The pattern, which is No. 1705 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently portrayed on page 50.

In this instance a combination of blue and white duck produces a very attractive effect in this cycling costume, which consists of a Norfolk basque and a circular skirt. The basque is mounted on a fitted lining and has a deep square yoke. In the front and back are formed three wide box-plaits, the plaits at the back standing out in deep flutes below the leather belt. The front is closed under the middle plait and the yoke and standing collar at the left side. Deep roll-up cuffs complete the sleeves, which are gathered at the top.

The circular skirt is fitted smoothly over the hips and a backward-turning plait is laid at each side of the back. Plaquettes with laps are made at each side of the front.

All sorts of cotton and woollen goods may be chosen for the costume.

Quills and silk adorn the Alpine hat.

FIGURE No. 9 H.—LADIES' CALLING TOILETTE.

FIGURE No. 9 H.—This consists of a Ladies' cape, waist and skirt. The cape pattern, which is No. 1693 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on page 34. The waist pattern, which is No. 1671 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is again pictured on page 40. The skirt pattern, which is No. 9928 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The cape is here shown richly developed in satin, with

chiffon knife-plaitings for decoration, while the skirt is of light cloth, ribbon trimmed, and the waist of silk, with a ribbon and lace decoration supplemented by a satin puff scarf and a ribbon belt. The cape is of circular shaping, and to its lower edge is joined a circular ruffle that is slightly overlapped by another circular ruffle arranged on the cape in round-yoke outline. Triangular revers roll back from the front edges with novel effect, and a great fluffy ruche covers the standing collar, which may be replaced by a flare collar, if preferred.

The skirt is in three-piece style, and on it are placed in tablier effect three graduated circular flounces, the upper one of which reaches to the belt at the back.

The Spencer waist shows becoming fulness in the fronts at each side of the closing and in the lower part of the back. It is made with prettily trimmed, full-length sleeves.

As here made of sumptuous materials the toilette will do duty on a variety of occasions when a dressy effect is imperative, but the mode will be charming for ordinary afternoon wear with the waist and skirt of lawn, organdy or dimity and the cape of taffeta silk or fine cloth.

The hat is a generally becoming shape, stylishly trimmed.

FIGURE No. 10 H.—LADIES' DRESSY OUTDOOR TOILETTE.

FIGURE No. 10 H.—This consists of a Ladies' cape, skirt and basque-waist. The cape pattern, which is No. 1718 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 35. The basque-waist pattern, which is No. 1658 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and may be again seen on page 37. The skirt pattern, which is No. 9885 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The cape is here shown made of violet satin overlaid with black lace and is a graceful circular shape, with its ends rounding away sharply from the throat over long broad tabs of black satin ribbon. A ruffle of black lace edging forms a dainty trimming for the ends of the tabs and the edges of the cape, and a great fluffy ruche of lace and ribbon covers the low standing collar, a bow of ribbon being tacked at the throat.

The basque-waist, which is of silk and velvet trimmed with braiding and silk plaitings, is charmingly designed with a Tudor blouse-front, a deep yoke, a Bertha collar and a fitted belt, and it may be made with a plain or fancy standing collar.

The skirt is of light cloth handsomely braided in black. It has a narrow full-length front-gore between short circular portions that are lengthened by a graduated circular flounce. It may be made with or without a seven-gored foundation skirt and with a sweep or in round length.

The skirt and waist can be made of challis, foulard silk, Swiss and lawn. For the cape silk will usually be chosen, as the mode is essentially dressy, except when the tabs are omitted, in which case cloth, with simple braid decoration, will be suitable.

The hat of fancy straw is fashionably trimmed with silk, flowers and plumage.

FIGURE No. 11 H.—LADIES' COSTUME.

FIGURE No. 11 H.—This illustrates a Ladies' costume. The pattern, which is No. 1710 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again portrayed on page 20.

A delightful costume is shown made up in black-and-white lawn trimmed with white lace and burnt-orange velvet ribbon. A graceful jabot of lace edging conceals the closing of the waist, which is made at the center of the front; and the fronts puff out stylishly, while the fulness in the back is drawn down tight. The sleeves are arranged to form puffs at the top and support fluffy, double frill-caps that impart fashionable breadth to the figure. The velvet ribbon belt and stock are stylish touches, and the trimming on the seven-gored skirt is disposed in the zigzag outline indicated by perforations in the pattern.

Nothing is daintier than a simple style like this made up in the soft Summer silks, foulard, India and Habutai or in organdy, lawn, dimity, Swiss or batiste, the thin materials being usually placed over a tinted lining. Lace insertion, edging, ribbon and plaitings or ruchings of chiffon or the lovely gauze ribbons may be added in any way fancied for ornamentation.

Flowers, lace and wings form the artistic trimming of the straw hat.

Fashions of To-Day.

The deep flounce on the edge and the Marie Antoinette fichu-hood are the distinguishing features in a new cape.

A new skirt has a circular upper and lower portion or flounce. Severely plain is a house-dress consisting of a shirt-waist and a six-gored skirt.

In a shirt-waist bodice the fronts may be made with tucks or tiny box-plaits and are joined to shallow yokes. The back shows plaits at the center below a tucked yoke.

A new petticoat-skirt has a bias flounce that may be made with or without a narrow bias ruffle.

The sailor collar opening over a tucked shield provides the decorative features in a yoke shirt-waist.

A broad, seamless back with slight fullness at the bottom and fronts made full at both top and bottom distinguish a Spencer waist.

Especially adapted to stout figures is a Princess wrapper of simple outline.

The novelty in a new skirt is the circular Vandyke flounce which is attached to the five-gored upper portion.

One or two circular ruffles may be added to a short cape which may have a standing or flare collar.

The Tudor blouse-front, Bertha collar and fitted belt are elements of a busque-waist suitable for developing silk or soft woollens.

A vest especially adapted for wear with Eton or jacket suits may be made with a standing, notched, shawl or Nansen collar.

A new bicycle skirt, with saddle-gore introduced, is kilted all round but forms a box-plait in the front; all bulkiness is removed by each plait being stitched to below the hips.

A five-gored skirt consists of three short front-gores which are lengthened by a circular flounce, and two full-length back-gores.

A costume charmingly adapted to the development of thin textiles has a seven-gored skirt and a full waist that is worn under the skirt. The sleeves have frill caps at the top.

Simplicity characterizes a shirt-waist which has a peculiarly shaped front-yoke, and an applied pointed yoke on the smooth-fitting back.

In a dressing-sack of simple design the fancy sailor-collar is the decorative feature.

A jaunty, single-breasted, close-fitting jacket has up-to-date lapels and may be made with square or rounding lower front corners.

An especially attractive cycling skirt is made with six gores, three of which are at the back and form an under-box-plait. The effect suggests a divided skirt back when the rider is mounted.

Another cycling skirt, which is made very much upon the same design, has five gores, and the under box-plait at the back gives the divided effect.

A Pompadour blouse-front and Bertha collar distinguish a new waist, which may be admirably developed in silk.

Revers turned back in the front from the neck to the waist over a full vest, and an applied yoke on the back are the chief points in a shirt-waist bodice designed in the interest of the slender figure.

A tucked shield and prettily shaped sailor-collar are among the accessories of a new blouse which is charmingly adapted to the development of wash goods.

The effect is extremely artistic in a very dressy waist

which has tucked blouse-fronts opening over a cord-shirred vest. The design suggests a combination of silk or soft woollens with a thin or light material.

Capable of various and pleasing changes is a perfectly tight-fitting basque, which may close at the center of the front or the back or at the left side and may be made with a high, square, round or V-neck.

Small frill caps or sleeves have a tendency to relieve the rather plain effect.



FIGURE No. 2 H.—This illustrates LADIES' BOX-PLAIED WAIST.—The pattern is No. 1703, price 10d. or 20 cents.

(For Description see Page 17.)

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Illustrations see this Page.)

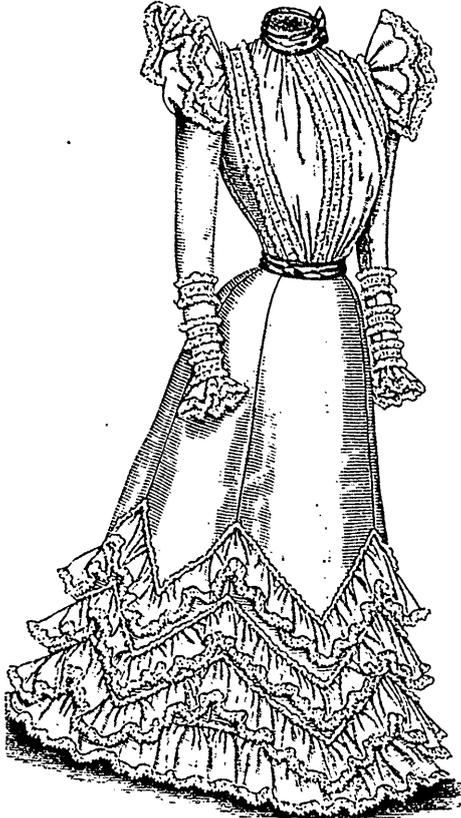
No. 1710.—By referring to figure No. 1111 in this magazine, this costume may be seen differently made up.

A charming organdy costume in one of the new fluffy styles is here pictured, the fluffy effect, however, being produced entirely by the decoration. The waist, which is supported by a well-fitted lining, is closed at the center of the front, and gathers at the neck and shoulder edges and

decoration; the lowest ruffle is put on straight around, the other three are arranged in zigzag effect, and all the ruffles are finished to form self-headings.

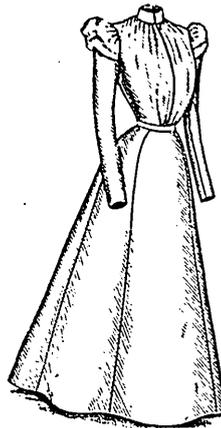
Surah, taffeta and China or India silk, barege, nun's-veiling, plain or dotted Swiss, plain or embroidered nainsook, dimity and lawn are some of the materials suitable for a costume of this style. Lace or nainsook insertion and edging, satin or velvet ribbon will supply the garniture.

We have pattern No. 1710 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the garment needs seven yards and five-eighths of goods thirty-six inches wide, with five-eighths of a yard of ribbon four inches wide for the stock. Price of pattern, 1s. 3d. or 30 cents.



1710

Front View.



1710

LADIES' COSTUME, WITH SEVEN-GORED SKIRT HAVING A GRADUATED SPANISH FLOUNCE.

(For Illustrations see Page 31.)

No. 1717.—At figure No. D59 in this magazine this costume is shown differently developed.

This costume is particularly charming as here illustrated made of apple-green flowered organdy. The seven-gored skirt fits with perfect smoothness at the front and over the hips; it falls in slight ripples below the hips and flares toward the bottom, where it measures about three yards and a half in the medium sizes. It is gathered at the back to fall in soft folds, and a bustle or any style of skirt extender may be worn, if desired. An attractive feature of the skirt is a deep graduated Spanish flounce gathered at the top; the flounce is shallowest at the front and deepest at the back and three ribbon-bordered, gathered ruchings of the material trim the skirt above it, this simple decoration producing a wonderfully pretty effect.



1710

Back View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Description see this Page.)

closely lapped plaits at the waist both back and front adjust the fulness in soft pretty folds. Under-arm gores give a close effect at the sides, and the neck is finished with a standing collar, about which is arranged a ribbon stock having frill-finished ends closed at the left side. Double frill-caps fluff out in a most becoming way over the two-seam sleeves, which are gathered at the top and have their fulness arranged in double puff effect by tackings to their coat-shaped linings. Lace-edged frills at the wrist and three rows of insertion bordered at each side with a frill of narrow lace trim the sleeves. A row of lace-edged insertion trims the waist from the shoulders down at the front and back, and another row covers the closing, giving quite an elaborate effect to a very simple waist. A wrinkled ribbon belt is finished with a stylish bow at the back.

The skirt is composed of seven gores and fits smoothly at the front and over the hips and measures about three yards and three-fourths round at the bottom in the medium sizes. It is gathered at the back, where it falls in soft folds, and a bustle or any style of skirt extender may be worn, if desired. Four lace-edged ruffles of the material form quite an elaborate

well to the center in gathers that are tacked to the lining, the fronts puffing out prettily. A wrinkled ribbon encircles the waist and ends under a stylish bow at the left side. The neck is completed with a standing collar that is covered with a ribbon stock having frill-finished ends closed at the back. Sty-

(Descriptions Continued on Page 31.)



D 59.

THE DELINEATOR.

Stylish Visiting Gown.

JULY, 1898.



FIGURE No. 3 H.—This illustrates Ladies' Afternoon Toilette.—The patterns are Ladies' Waist No. 1720, price 10d. or 20 cents; and Skirt No. 1692, price 1s. or 25 cents. (Described on page 17.)



FIGURE No. 4 H.—This illustrates Ladies' Toilette.—The patterns are Ladies' Shirt-Waist No. 1713, price 10d. or 20 cents; and Skirt No. 1719, price 1s. or 25 cents. (Described on page 17.)

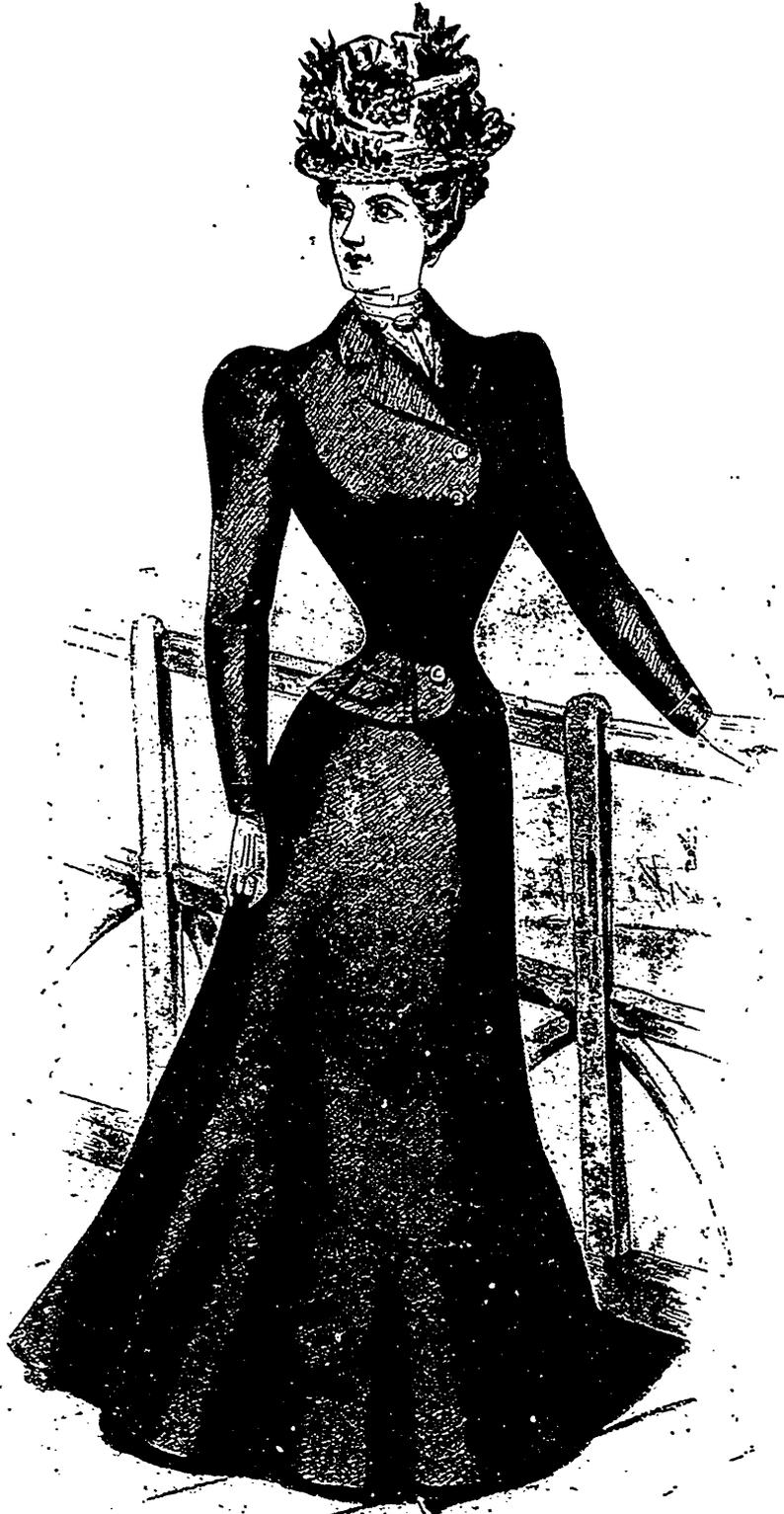


FIGURE No. 5 H.—This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Jacket No. 1702, price, 10d. or 20 cents; and Skirt No. 1666, price 1s. or 25 cents. (Described on page 17.)



FIGURE No. 6 H.—This illustrates Ladies' Toilette.—The patterns are Ladies' Blouse - Waist No. 1709 price 10d. or 20 cents; and Skirt No. 9996, price 1s. or 25 cents, (Described on page 17.)



FIGURE No. 7 H —This illustrates Ladies' Cycling Toilette.—The patterns are Ladies' Eton Jacket No. 9903, price 10d. or 20 cents; and Skirt No. 1716, price 1s. or 25 cents. (Described on page 18.)



FIGURE No. 8 H.—This illustrates Ladies' Cycling Costume.—The pattern is No. 1705, price 1s. 3d. or 30 cents. (Described on page 18.)



FIGURE No. 9 H.—This illustrates Ladies' Calling Toilette.—The patterns are Ladies' Cape No. 1693, price 10d. or 20 cents; Spencer Waist No. 1671, price 10d. or 20 cents; and Skirt No. 9928, price 1s. or 25 cents.
(Described on page 18.)



FIGURE No. 10 H.—Ladies Dressy Outdoor Toilette.—The patterns are Ladies' Cape No. 1718, price 10d. or 20 cents; Basque-Waist No. 1658, price 10d. or 20 cents; and Skirt No. 9885, price 1s. or 25 cents. (Described on page 18.)



FIGURE No. 11 H.—This illustrates Ladies' Costume.—The pattern is No. 1710, price 1s. 3d. or 30 cents.
(Described on page 18.)

(Descriptions Continued from Page 20.)

lish double frill-caps bordered with narrow ribbon stand out jauntily on the two-seam sleeves, which are gathered at the top and trimmed below the elbow with three ribbon-edged rufings of the material. A ribbon bow placed on the front near the right shoulder gives quite a coquettish touch.

Such a costume will make up pleasingly in organdy, plain or dotted Swiss, lawn, batiste, soft silk, barège, vailing, etc., and when sheer goods are chosen the lining will usually be of a contrasting color. Lace, ribbon and fancy bands may be used for trimming.

We have pattern No. 1717 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, will require ten yards and a fourth of material thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EVERY-DAY DRESS, CONSISTING OF A SHIRT-WAIST AND A SIX-GORED SKIRT.

(For Illustrations see Page 32.)

No. 1660.—This pretty every-day dress is up to date in every detail. It is represented made of fine striped gingham and consists of a shirt-waist and a six-gored skirt. A pointed yoke is applied on the back, which has fulness only at the waist drawn up closely on tapes that are inserted in a casing and tied over the fronts. Under-arm gores give a smooth effect at the sides. Graceful fullness in the fronts is taken up in gathers at the neck, and the fronts puff out prettily and are closed with studs or buttons and button-holes through a box-plait formed in the right front. The shapely one-seam sleeves are gathered at the top and bottom and completed with straight cuffs that close with link buttons below slashes that are finished with underlaps and pointed overlaps in



1717

Front View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT, HAVING A GRADUATED SPANISH FLOUNCE.

(For Description see Page 20.)



1717

Back View.

LADIES' PRINCESS WRAPPER OR HOUSE-DRESS. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 33.)

No. 1679.—The graceful Princess wrapper or house-dress here shown is made of hair-line striped blue challis. It is made perfectly close fitting by double bust darts, under-arm and side-back gores and a center seam, the seams at the back being well sprung below the waist so as to form the skirt in deep rolling flutes. The neck may be completed with a standing collar or with a turn-down collar having widely flaring ends, as illustrated. The two-seam sleeves are made over coat-shaped linings, which, however, may be omitted; they are gathered at the top, where they stand out becomingly. The dress may be made with a sweep or in round length and is a good mode by which to fashion slips for thin dresses.

Crépon, inexpensive silk, camel's-hair, challis, étamine, dimity, French bunting, gingham, etc., may be selected for the development of this wrapper or house-dress. Braid, ribbon, lace, ruffles, etc., may be used in any way desired for garniture.

We have pattern No. 1679 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, requires six yards and seven-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' YOKE WRAPPER OR TEA-GOWN, WITH BOX-PLAITED FRONT, WATTEAU BACK AND FITTED BODY-LINING. (KNOWN AS THE FLORINDA GOWN.)

(For Illustrations see Page 34.)

No. 1687.—This charming novelty in negligées, known as the Florinda gown, is illustrated made of pale-violet cashmere. A deep, smooth yoke fitted by shoulder seams forms

regular shirt-sleeve style and closed with a button and button-hole. The neck is finished with a fitted band. The standing collar has slanting ends and is of the dress material, but it may be of linen, if preferred. A pointed leather belt is worn. The skirt comprises a front-gore, two gores at each side and a gathered back-breadth. It is smooth at the front and over the hips, but ripples below at the sides and flares toward the bottom, where it measures nearly three yards and seven-eighths in the medium sizes. A small bustle or any style of skirt extender may be worn.

Plain, plaid or striped gingham, percale and similar washable materials are sensible selections for an every-day dress, and the decoration may consist of narrow edging, braid, etc.

We have pattern No. 1660 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dress for a lady of medium size, will require seven yards and a fourth of material thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

the top of the wrapper, and the pretty fronts, as well as the back, are set up on it to form self-headings that are made particularly effective by a frill of narrow edging. Two box-plaits are formed in each front from the top to the waist, the fulness falling out softly below; and the wrapper is closed at the center of the front to a desirable depth, the fronts being joined together below under a side plait.

A broad double box-plait formed at the center of the back falls out in graceful Watteau fashion, and long under-arm gores render the wrapper perfectly smooth fitting at the sides. A fitted lining of basque depth adds to the trim appearance of the wrapper. Ribbon ties fastened at the waist under the Watteau are drawn through openings under the box-plaits in the fronts and tied over the closing in a bow with long ends; and similar ties, also drawn through openings under the box-plaits, cross the fronts at the top and are tied in a small butterfly bow, the entire effect being as novel as it is pretty. Ribbons are also carried from the top of the fronts to the shoulders, where they end under bows that give quite a coquettish touch. The novel sleeves, which are made over coat-shaped linings, are in perfect harmony with the rest of the wrapper; they are gathered at the top and box-plaited

nun's-veiling are among the woollens suited to the wrapper, and gimp, plaitings and insertion will provide dainty decoration.

We have pattern No. 1687 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, will require six yards and three-eighths of material forty inches wide. Price of pattern, 1s. 3d. or 30 cents.



1660

Back View.

LADIES' EVERY-DAY DRESS, CONSISTING OF A SHIRT-WAIST AND A SIX-GORED SKIRT.

(For Description see Page 31.)



1660

Front View.

at the bottom, the sewing securing the box-plaits in their folds being terminated far enough from the edge to produce a frill finish; a row of lace at the edge and ribbon arranged as on the fronts provide an exceedingly dainty wrist

at the back and ends and double knife-plaited frills of chiffon at the top gives a stylish, soft finish for the neck; or a high flaring collar may be used and plaitings added.

Capes of this style are made up in cloth as well as in silk and satin. Grenadines and lace net over silk or satin are also popular, and much fluffiness is given by ruffles, plaitings or ruchings of chiffon, Liberty tissue, net or ribbon. Ruchings, ruffles and plaitings may be purchased ready for application, so that the labor of making these capes is a very small matter.

We have pattern No. 1693 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape for a lady of medium size, needs three yards and an eighth of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' CAPE. (TO BE MADE WITH OR WITHOUT THE TABS.)

(For Illustrations see Page 35.)

No. 1718.—By referring to figure No. 10 H in this number of THE DELINEATOR, this cape may be again seen.

The cape is remarkably stylish. It is here shown made of black satin, with a self-headed frill of lace at the lower and front edges, and above the frill the cape is decorated with two rows of net ruching. Being of circular shaping, it fits smoothly at the top and falls in graceful ripples below the shoulders. According to the newest fancy, the front edges meet at the throat and round quite sharply below. The neck

decoration. The neck completion is a standing collar with a lace-edged box-plaiting of the material at the top.

Very dainty wrappers for warm days are made of lawn, dimity, nainsook or dotted Swiss and quite elaborately trimmed with lace or embroidered edging, insertion and ribbon. Gingham, percale, chambray, cotton, chevrot and various other washable goods are also used. Challis, serge, camel's-hair and

LADIES' CAPE. (TO BE MADE WITH STANDING OR FLARE COLLAR, WITH ONE OR TWO CIRCULAR RUFFLES AND WITH SQUARE OR ROUNDING LOWER CORNERS.)

(For Illustrations see Page 34.)

No. 1693.—At figure No. 9 H in this magazine this cape is again represented.

A simple cape of exquisite beauty is here illustrated made of black satin, with a lining of bright silk. The cape proper is quite short and smooth fitting, with only a sweep of about a yard and seven-eighths in the medium sizes, but is deepened by a circular ruffle joined smoothly to it and rippling prettily. A similar ruffle is applied to the cape nearly its depth above the edge, and a knife-plaiting of chiffon headed by a row of jet beading edges each ruffle, giving a fluffy effect that is decidedly charming. The lower corners of the ruffles may be square or rounding, as preferred. Three rows of jet beading head the upper ruffle, and a triangular revers showing a line decoration of jet beading and an edge decoration of chiffon plaiting turns over from each front edge of the cape, the front edges of the cape meeting so as to bring the revers together. A standing collar ornamented with rows of beading, bows of ribbon

is finished with a standing collar covered with a deep full ruche of net, over the center of which is arranged a black satin ribbon formed in a bow at the throat. Tabs of black satin ribbon trimmed with ruchings and a frill of lace are gathered up closely at their upper ends, which are tacked underneath to the front edges of the cape at the throat

and fall in a graceful and becoming manner far below the waist. The tabs may be omitted if desired.

The cape is exceedingly stylish and may be developed satisfactorily in heavily-corded silk or satin and in fine smooth cloth. Lace, ribbon and braid will trim it suitably.

We have pattern No. 1718 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape needs a yard and an eighth of material twenty-two inches wide, with a yard and three-eighths of ribbon eight inches wide for the tabs, and a yard and a half of goods twenty-seven inches wide for the ruche. Price of pattern, 10d. or 20 cents.



1679

1679

LADIES' CAPE,
WITH MARIE ANTOINETTE
FICHU-HOOD.

(For Illustrations see Page 35.)

No. 1651.—This cape is delightfully picturesque and will be popular for carriage and evening wear at fashionable Summer resorts. In its development light-violet Bengaline was associated with white chiffon and spangled and beaded white net. It is of circular shaping, smoothly fitted by a dart on each shoulder and falling in deep ripples below the shoulders. A deep circular ruffle that ripples prettily and is finished at the lower edge with a broad, bias binding of black velvet, joins the lower and front edges of the cape and falls in jabot effect at the front; it is headed by a wide velvet-bound band of the net that gives the effect of a row of insertion. A unique feature of the cape is a Marie Antoinette fichu-hood, which is composed of a plain section of the net joined to a section of chiffon that is folded double and beautifully draped by gathers, plaits at the ends and a few well-placed tackings. A full doubled frill of chiffon is arranged inside the high, circular, flaring collar, which is bound with velvet and curves in a charming way; and a black velvet ribbon about four inches wide is arranged about the collar and is ornamented at the ends with rosettes of ribbon and chiffon, and at the back with a velvet ribbon bow. Broad chiffon ties of unequal length are tacked underneath to the seam joining the circular ruffle and fall free, with charming grace; their

ends are ornamented with two rows of narrow velvet ribbon. This cape may be made up effectively in silk, plain or brocaded satin, etc., combined with lace net both plain or spangled, chiffon, Liberty silk and velvet. Ribbon, fancy bands or lace may be used for decoration.

We have pattern No. 1651 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the cape for a lady of medium size, will require four yards and a fourth of Bengaline silk twenty inches wide, with a yard and three-fourths of chiffon forty-five inches wide for the draped hood-portion, ties and frill, and a yard and a fourth of lace net twenty-seven inches wide for the



1679

Front View.



1679

Back View.

LADIES' PRINCESS WRAPPER OR HOUSE-DRESS.
(TO BE MADE WITH STANDING OR TURN-
DOWN COLLAR AND WITH A SWEEP
OR IN ROUND LENGTH.)

(For Description see Page 31.)

plain hood-portion and for a band to trim. Price of pattern, 10d. or 20 cents.

LADIES' SINGLE-BREADED CLOSE-FIT-
TING JACKET. (TO HAVE SQUARE OR
ROUNDING LOWER FRONT CORNERS AND THE
SLEEVES PLAITED OR GATHERED.)

(For Illustrations see Page 35.)

No. 1702.—This jacket may be seen again by referring to figure No. 5 II in this magazine.

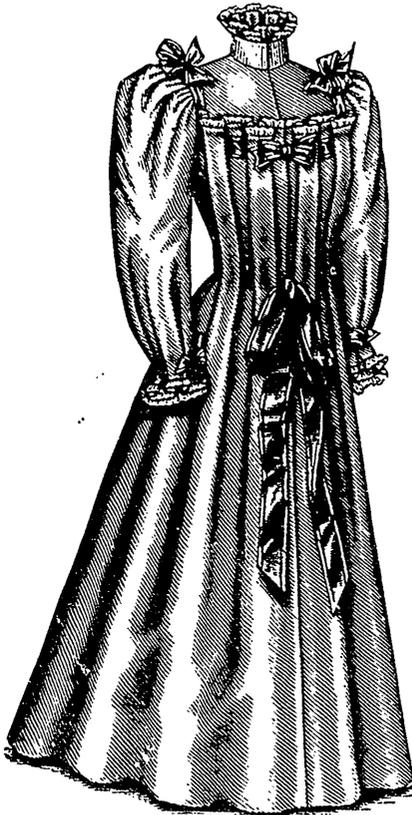
This is an extremely smart jacket, for which dark-blue serge was here selected, stitching giving the correct tailor finish. The jacket is made close-fitting by single bust darts, under-arm and side-back gores and a center seam and has coat-laps and coat-plaits in true coat style. The fronts are closed at the center with button-holes and buttons and are

reversed in small lapels by a rolling coat-collar, with which the lapels form wide notches. The jacket may have rounding or the square lower front corners, as preferred, and the pocket-laps covering openings to inserted side-pockets will have their lower front corners shaped to correspond. The two-seam sleeves may have their fullness collected in gathers or in three box-plaits between two up-turning plaits, both effects being illustrated.

The fancy is growing for tight-fitting jackets, especially among admirers of the trim tailor styles, and this mode will doubtless be largely followed. Plain and fancy coatings of seasonable weight are suitable for a jacket of this kind, and the collar and lapels may be inlaid with velvet or silk.

We have pattern No. 1702 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, will need a yard and three-fourths of material fifty-

and white *mousseline de soie*. The fronts close at the left side in Russian fashion and blouse slightly at the center, but are



1687
Front View.

LADIES' YOKE WRAPPER OR TEA-GOWN, WITH BOX-PLAITED FRONT, WATTEAU BACK AND FITTED BODY-LINING. (KNOWN AS THE CLORINDA GOWN.)

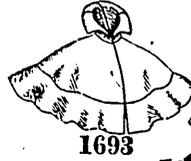
(For Description see Page 31.)

four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH POMPADOUR BLOUSE-FRONT, BERTHA COLLAR AND FITTED BELT.

(For Illustrations see Page 36.)

No. 1696.—Another view of this dainty waist is given at figure D57 in this number of THE DELINEATOR. The waist is here shown made of gray cashmere, violet velvet



1693



1693 -
Front View.

LADIES' CAPE. (TO BE MADE WITH STANDING-OR FLARE COLLAR, WITH ONE OR TWO CIRCULAR RUFFLES AND WITH SQUARE OR ROUNDING LOWER CORNERS.)
(For Description see Page 32.)



1693
Back View.



1687
Back View.

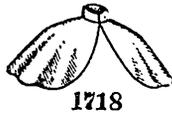
perfectly smooth at the sides; they are shaped low in Pompadour effect at the top, revealing a deep square yoke-like chemisette of tuck-shirred *mousseline de soie*. A shallow yoke-facing of the *mousseline* is applied on the back above a handsome Bertha collar that extends down the sides of the square neck; and the standing collar, which is covered with the tuck-shirred *mousseline*, closes at the left side. The back is seamless, with only a little fullness at the bottom laid in lapped plaits; and under-arm gores render the sides very smooth and graceful. Four ruffles of narrow ribbon trim the Bertha collar, and two similar ruffles are arranged along the neck edge between the ends of the Bertha collar and along the scalloped edge of the overlapping front, the inner frill being coiled at intervals. A frill of pretty filmy lace falls in jabot effect at the closing. The sleeves are arranged in small puffs at the top by gathers at the upper edge and for a short distance along each side edge and some well placed tackings; they fit smoothly below the puffs and are completed with roll-up cuffs that are bordered at the top and ends with two ruffles of ribbon, the ends flaring prettily at the back. A fitted belt of velvet is added in a way that gives length to the waist and grace to the figure.

There is no limit to the beautiful combinations of textures and colors that may be effected in waists of this style. Ruffled ribbon is among the newest garnitures and is used in all sorts of fanciful ways, even in embroidery designs. Liberty silk, chiffon and *mousseline de soie* can be purchased tucked and shirred in many fanciful ways for yokes, etc., or the goods may be purchased plain and arranged to suit the fancy.

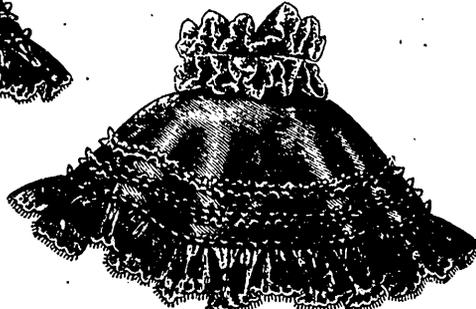
We have pattern No. 1606 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the basque-waist needs two yards of dress goods forty inches wide, with three-eighths of a yard of tuck-shirred

In any kind of soft woollen goods and also in chiffon, Liberty gauze, organdy, dotted or plain Swiss, gingham, etc., this basque-waist will make up exquisitely, and the decoration illustrated may be adopted on any fabric. Of course, the decoration may be varied to suit personal taste, and insertion will often be used instead of ribbon. A full-over-of deep lace or an accordion-plaited frill of chiffon or *mousseline de soie* in Bertha fashion is a charming decoration for the low neck.

We have pattern No. 1701 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, will require three yards and an eighth of material thirty inches wide. Price of pattern, 10d. or 20 cents.



1718



1718

Back View.

1718

Front View.

LADIES' CAPE. (TO BE MADE WITH OR WITHOUT THE TABS.)

(For Description see Page 22.)

LADIES' BASQUE-WAIST, WITH TUDOR BLOUSE-FRONT, BERTHA COLLAR AND FITTED BELT.

(For Illustrations see Page 37.)

No. 1658.—This basque-waist is shown differently made up at figure D 52 and figure No. 10 II in this issue of THE DELINEATOR.

A charming basque-waist is here portrayed made of a combination of mauve cashmere, black velvet and white satin overlaid with lace net. It is supported by a well fitted lining that is closed at the center of the front. The Tudor blouse-fronts are shaped low at the top, and just enough fulness to blouse over is collected prettily in short rows of gathers at the waist; and the right front is lapped over the left front so as to bring the closing, which is made

chiffon twenty inches wide to cover the chemisette, standing collar and back above the Bertha collar, and three-eighths of a yard of velvet twenty inches wide (cut bias) for the belt. Price of pattern, 10d. or 20 cents.

LADIES' SHIRRED BASQUE-WAIST.

(TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 33.)

No. 1701.—Simplicity and grace distinguish this basque-waist, which is pictured made of blue nun's-veiling. The effect of a round puff-yoke is given by three double rows of shirring at the top; and the fulness is drawn well to the center of the front and back at the waist, where it is taken up in three short rows of gathers. A closely fitted lining and smooth under-arm gorges give the necessary expression of trimness. The neck may be high and finished with a standing collar and the usual ribbon stock, or it may be low and round, both effects being illustrated; and the sleeves may be in full length with pretty puffs at the top, or they may be short puffs, as preferred. The puffs have two double rows of shirring at the bottom giving a narrow puff-band finish. A row of narrow black ribbon gathered through the center is arranged over the shirrings in the waist and puffs, and three rows decorate each wrist above a frill of dainty lace. The ribbon belt and stock are also black and are tied at the left side in stylish bows. The waist is closed invisibly at the center of the front.

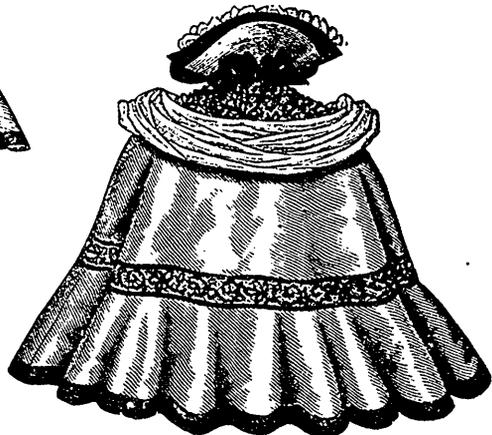


1651

Front View.



1651



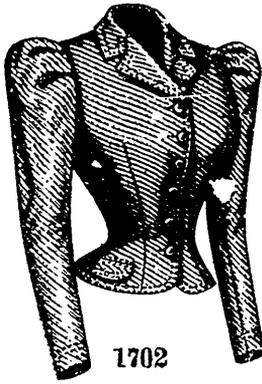
1651

Back View.

LADIES' CAPE, WITH MARIE ANTOINETTE FICHU-HOOD.

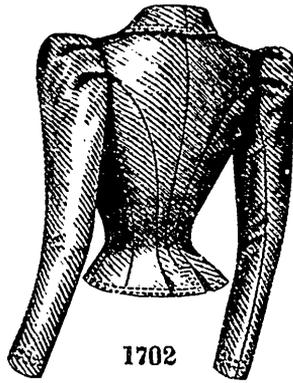
(For Description see Page 33.)

invisibly at the left of the center. Above the fronts appears a deep Tudor yoke that is closed on the left shoulder, and a pointed yoke-facing of white satin overlaid with lace net is applied on the wide seamless back, which is smooth at the top,



1702

Front View.



1702

Back View.



1702

LADIES' SINGLE-BREASTED CLOSE-FITTING JACKET. (TO HAVE SQUARE OR ROUNDING LOWER FRONT CORNERS AND THE SLEEVES PLAITED OR GATHERED.)
(For Description see Page 33.)

but has fulness at the bottom arranged in closely lapped plaits at the center. The neck is completed with a novel standing collar that closes at the left side, the collar forming a slightly bent point at each side that gives a rather odd effect. If preferred, a plain standing collar may be used. Distinctive features are a smooth Bertha collar of velvet that follows the pointed lower outline of the yoke on the back and crosses with the fronts, and a fitted belt that gives graceful length to the figure and closes at the left side. The two-seam sleeves follow the arm closely from the wrist to within a short distance of the top, where they are formed in soft pretty puffs by tackings to the fitted lining and gathers along the upper edges; they are completed with pointed sections of velvet. Narrow braid trims the sleeves in a novel way, and buttons and similar braid trim the fronts below the Bertha collar.

Silk, barège, challis, poplin and veiling combined with velvet, silk and lace net over silk or satin will admirably develop this waist. Narrow velvet or satin ribbon, braid, gimp, etc., may be used for decoration.

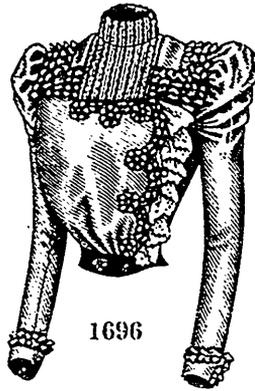
We have pattern No. 1658 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist for a lady of medium size, needs a yard and three-fourths of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide for the belt, Bertha and points, and half a yard of satin twenty inches wide for the collar, yoke and yoke facing, and three-eighths of a yard of lace net twenty-seven inches wide for covering the collar, yoke and yoke facing. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH TUCKED BLOUSE-FRONT OPENING OVER A CORD-SHIRRED VEST.

(For Illustrations see Page 37.)

No. 1688.—Another view of this waist is given at figure D 58 in this magazine.

Small tucks and cord shirrings are distinguished details of this basque-waist, which is pictured in a combination of blue India silk, black velvet and white *mousseline de soie*. The waist is made over a well fitting lining. The vest is shirred on cords at the top, giving a round, puff-yoke effect, and its fulness puffs out prettily below and is confined in tacked gathers at the bottom. The fronts are cut low, and a cluster of fine forward-turning tucks extend-

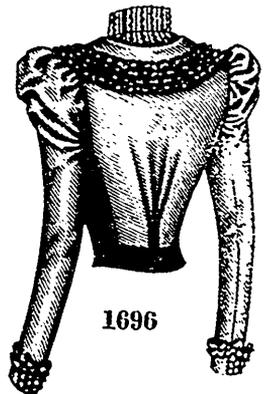


1696

Front View.



1696

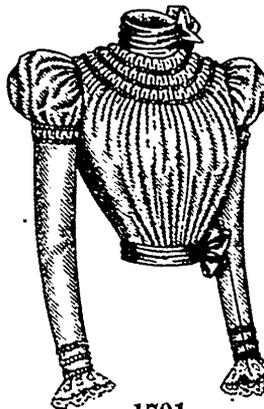


1696

Back View.

LADIES' BASQUE-WAIST, WITH POMPADOUR BLOUSE-FRONT, BERTHA COLLAR AND "FITTED" BELT.

(For Description see Page 34.)

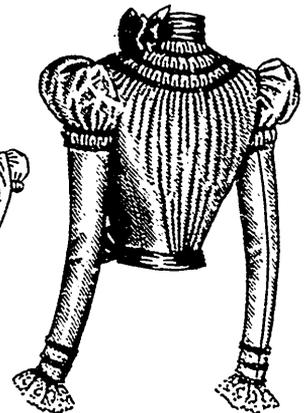


1701

Front View.



1701



1701

Back View.

LADIES' SHIRRED BASQUE-WAIST. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

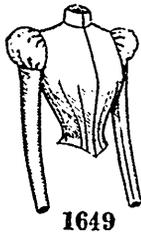
(For Description see Page 35.)

Great latitude is allowed in combining colors and textures, the chief effect aimed at being originality. Cashmere and

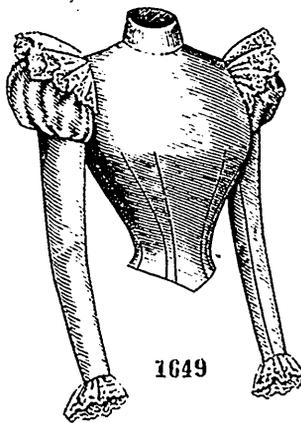
ing for several inches below the top is exceedingly pretty and ornamental; they are gathered at the bottom and bloused just enough to be graceful, all the fulness being well forward so as to leave the sides perfectly smooth. Crescent-shaped revers turn over from the top of the fronts and meet the upper front corners of narrow square-cornered revers arranged on the back along the lower edge of an applied cord-shirred yoke, the whole creating a very beautiful and novel effect. The back is seamless and has only very little fulness at the bottom disposed in lapped plaits at the center. A ribbon stock tied in a stylish bow at the left side covers the standing collar, and a ribbon is wrinkled about the bottom of the waist and closed at the left side, the overlapping end being finished in a frill. The two-seam sleeves are close fitting nearly to the top, where they are arranged in small double puffs by gathers between downward-turning plaits and well placed tackings. Crescent-shaped cuffs with the corners meeting at the inside seam roll up prettily from the wrists and are bordered, like the revers and fronts, with knife-plaitings of *mousseline de soie*.

challis are popular Summer woollens and will make up as attractively in waists of this style as taffeta and other silks. Two shades of silk would make up stylishly in this way.

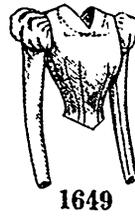
We have pattern No. 1688 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist for a lady of medium size, will require three yards and three-fourths of silk, twenty inches wide, with a yard and an eighth of *mouseline de soie*



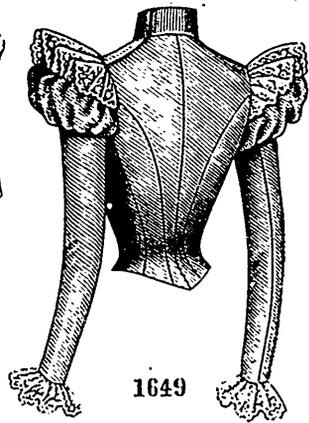
1649



1649



1649



1649



1649



1649

Front View.

Back View.

LADIES' BASQUE-WAIST. (TO BE CLOSED AT THE CENTER OF THE FRONT OR BACK OR AT THE LEFT SIDE, AND MADE WITH A HIGH, V, ROUND OR SQUARE NECK, WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH OR WITHOUT THE CAPS.)

(For Description see this Page.)



1658



1658



1658



1658

Front View.

Back View.

LADIES' BASQUE-WAIST, WITH TUDOR BLOUSE-FRONT, BERTHA COLLAR AND FITTED BELT.

(For Description see Page 35.)

revers and cuffs. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST. (TO BE CLOSED AT THE CENTER OF THE FRONT OR BACK OR AT THE LEFT SIDE AND MADE WITH A HIGH, V, ROUND OR SQUARE NECK, WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH OR WITHOUT THE CAPS.)

(For Illustrations see this Page.)

No. 1649.—A faultlessly fitted basque-waist which gives undeniably graceful lines to the figure is here represented made of blue poplin, with lace edging for the frill caps. The pattern provides for a high, V, round or square neck. Double bust darts, under-arm and side-back gores and a center seam fit the waist closely and smoothly. The waist is pointed at the center of the back and front and may be closed invisibly at the center of the front or back or along the left shoulder and under-arm seams. A standing collar is a desirable completion for the high neck. The waist may have short puff sleeves or close-fitting, full-length sleeves with short puffs at the top. A lace frill is a pretty finish for the full-length sleeves. The pretty frill-caps fluff out airily on the puffs, but they may be omitted.

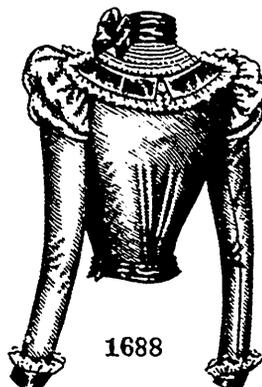
We have pattern No. 1649 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the waist with full-length sleeves requires three yards and three-eighths of material twenty-two inches wide; the waist with short puff sleeves requires two yards and three-fourths twenty-two inches wide. The caps call for two yards and an eighth of edging five inches and a half wide. Price of pattern, 10d. or 20 cents.



1688



1688



1688



1688

Front View.

Back View.

LADIES' BASQUE-WAIST, WITH TUCKED BLOUSE-FRONT OPENING OVER A CORD-SHIRRED VEST.

(For Description see Page 36.)

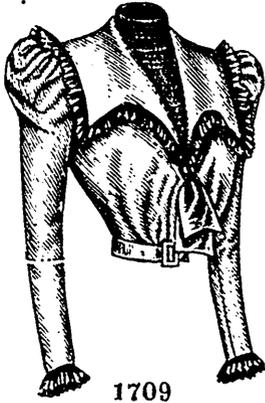
LADIES' BLOUSE-WAIST, WITH SHIELD AND SAILOR COLLAR. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 38.)

No. 1709.—Another view of this blouse-waist may be obtained by referring to figure No. 6 H in this magazine.

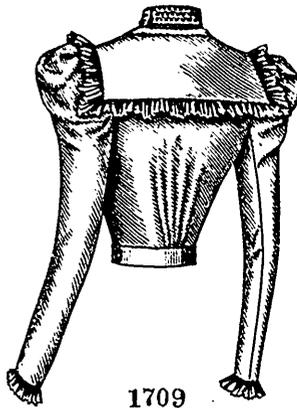
This blouse-waist is exceedingly stylish and attractive

forty-five inches wide for the vest, back-yoke and platings, and three-eighths of a yard of velvet twenty inches wide for the



1709

Front View.



1709

Back View.



1709

LADIES' BLOUSE-WAIST, WITH SHIELD AND SAILOR COLLAR. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 37.)

and may be made with or without a fitted lining. It is here pictured made of gray cloth combined with green silk. The fronts have gathered fulness at the waist and blouse very slightly at the center, the sides being smooth; they open in a V to just below the bust and may be closed or open below as preferred. A shield reaching to the waist and made of the silk tucked in small down ward-

turning tucks is adjusted on the lining, or when the lining is not used it is made with a cape back so as to be removable; its neck finish is a high standing collar of tucked silk closed at the left side. Slight fulness in the lower part of the back is collected in gathers at the waist, and a leather belt is worn. A large sailor-collar with oddly shaped ends is an attractive feature; it is edged with a plaiting of ribbon, and ties, tacked to the fronts under it, are arranged in a smart sailor knot. The two-seam sleeves are mounted on coat-shaped linings; they are gathered at the top, where they puff out stylishly, and the wrists are completed with plaitings of silk.

Waists of this style are frequently made of broad bayadère stripes, fancy and plain effects being alike suitable. A contrasting color is introduced in the shield and sometimes in the sailor collar also. Insertion, ribbon and gimp are appropriate trimmings. All-over lace may cover the sailor collar and shield, if desired.

We have pattern No. 1709 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs two yards and an eighth of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide for the shield, stock and ties. Price of pattern, 10d. or 20 cents.



1652

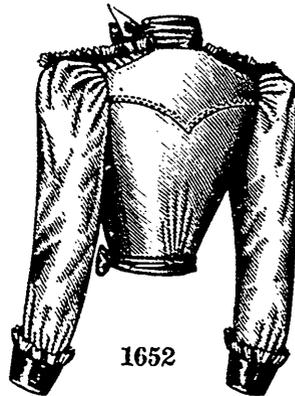
Front View.



1652



1652



1652

Back View.

LADIES' SHIRT-WAIST BODICE, WITH APPLIED BACK-YOKE. (TO BE WORN WITH ITS SKIRT UNDER OR OUTSIDE THE DRESS SKIRT.)

(For Description see this Page.)

LADIES' SHIRT-WAIST BODICE, WITH APPLIED BACK-YOKE. (TO BE WORN WITH ITS SKIRT UNDER OR OUTSIDE THE DRESS SKIRT.)

(For Illustrations see this Page.)

No. 1652.—Another view of this shirt-waist is given at figure No. 111 in this issue of THE DELINEATOR.

The shirt-waist bodice is a novel manifestation of the popular shirt-waist, but is a more elaborate and dressy affair. One smart style is here illustrated made of grass linen combined with flame-colored silk and trimmed with knife-plaitings of the silk, ribbon matching the silk being used for a stock and belt, which are prettily bowed at the left side of the front. The bodice is made over a fitted lining that is closed at the center of the front. On the back, which is smooth at the top, is applied a deep, pointed yoke that is gracefully curved at each side of the point; and the little fulness at the waist is drawn well to the center by gathers. Under-arm gorges give a smooth effect at the sides. The fronts, which puff out slightly, are gathered along their shoulder edges and rolled back in broad triangular revers to

to the waist, where they are double-shirred for a short distance; and between the revers is seen a full vest that is closed invisibly at the left side and gathered at the neck and lower edges. The vest and the fronts as far back as the shirrings reach only to the waist, and back of the shirrings the bodice extends in a short basque-skirt that may be worn over or under the dress

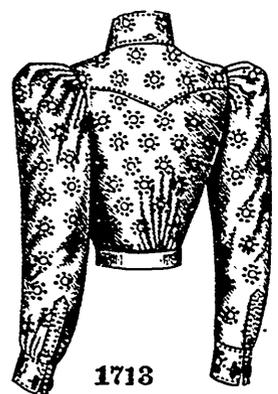


1713



1713

Front View.



1713

Back View.

LADIES' SHIRT-WAIST, WITH APPLIED BACK-YOKE AND REMOVABLE COLLAR.

(For Description see Page 39.)

skirt, as considered most becoming. The comfortable one-seam sleeves are gathered at the top and bottom and finished with roll-over cuffs of the silk, the ends of the cuffs flaring

slightly at the inside of the arm.

Silk in combination with lace net, and camel's-hair, challis, poplin or tamine combined with silk are appropriate materials for this bodice, and silk plaitings or ruchings, ribbon, fancy braid or gimp, lace or appliqué trimming will provide effective decoration.

We have pattern No. 1652 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the bodice for a lady of medium size, will need three yards and seven-eighths of grass linen twenty-seven inches wide, with one yard of silk twenty inches wide for the cuffs, revers facings and plaitings. Price of pattern, 10d. or 20 cents.

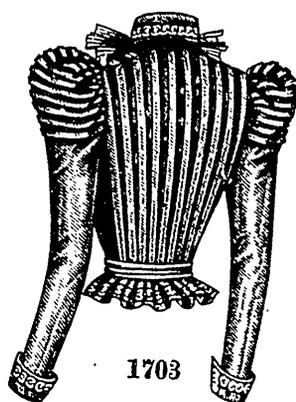


1703



1703

Front View.



1703

Back View.

LADIES' SHIRT-WAIST, WITH APPLIED BACK-YOKE AND REMOVABLE COLLAR.

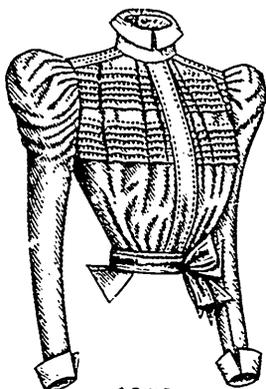
(For Illustrations see Page 33.)

No. 1713.—At figure No. 4 II in this magazine this shirt-waist is again represented.

Figured percale was here chosen for this smart shirt-waist, which has a deep, pointed yoke applied on the back, and an oddly pointed yoke forming the upper part of the fronts, the fronts being gathered where they join the yoke. The closing is made through an added box-plait that extends to the neck. Under-arm gores separate the fronts from the back, which has fulness in the lower part drawn in on tapes inserted in a casing at the waist.

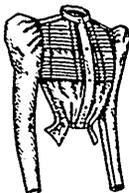
LADIES' BOX-PLAITED WAIST. (TO BE MADE WITH TURN-DOWN OR STANDING COLLAR AND WORN UNDER OR OUTSIDE THE DRESS SKIRT.)

(For Description see Page 41.)

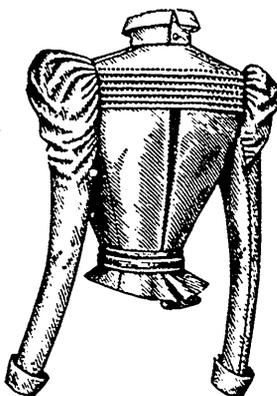


1670

Front View.



1670



1670

Back View.

LADIES' SHIRT-WAIST BODICE, WITH REMOVABLE COLLAR. (TO BE MADE WITH TUCKS OR TINY BOX-PLAITS.)

(For Description see this Page.)

made of the shirt-waist material, and its ends slant and separate near the top. The sleeves are gathered at the top and bottom and have the usual slashes finished with underlaps and pointed overlaps that are closed with a button and button-hole just above straight cuffs that are closed with link buttons.

The shirt-waist cannot fail to find many admirers, as it is simple and also has new features. It is appropriate for all shirt-waist materials, silk and flannel as well as wash goods.

We have pattern No. 1713 in nine sizes for ladies from thirty to forty-six inches, but measure. For a lady of medium size, the garment needs two yards and a half of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



1669

Front View.



1669

Back View.

LADIES' SHIRT-WAIST BODICE, WITH SQUARE YOKE, SAILOR COLLAR AND REMOVABLE SHIELD.

(For Description see Page 40.)



1669



1669

LADIES' SHIRT-WAIST BODICE, WITH REMOVABLE COLLAR.

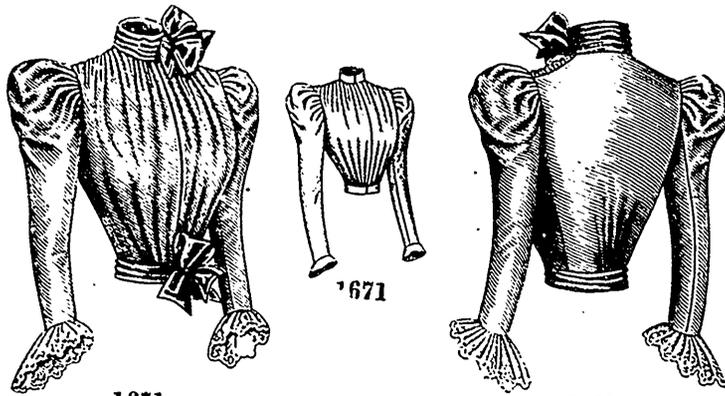
(TO BE MADE WITH TUCKS OR TINY BOX-PLAITS.)

(For Illustrations see this Page.)

No. 1670.—Another view of this bodice may be obtained by referring to figure D 55 in this magazine.

This stylish shirt-waist bodice is here illustrated made of silk in one of the new shades of green. It is made over a close-fitting lining. The upper part of the back is a square yoke that may be arranged in six tucks or tiny box-plaits across the bottom, the lowest tuck or plait concealing the seam joining it to the back, which is laid in a backward-turning plait at each side of the center, the plaits flaring prettily in the skirt. Under-arm gores render the bodice close-fitting at

The tapes being tied over the fronts, which pouch softly over a leather belt. The neck is finished with a fitted band. The removable standing collar is, according to the newest fancy,



1671
Front View.

1671
Back View.

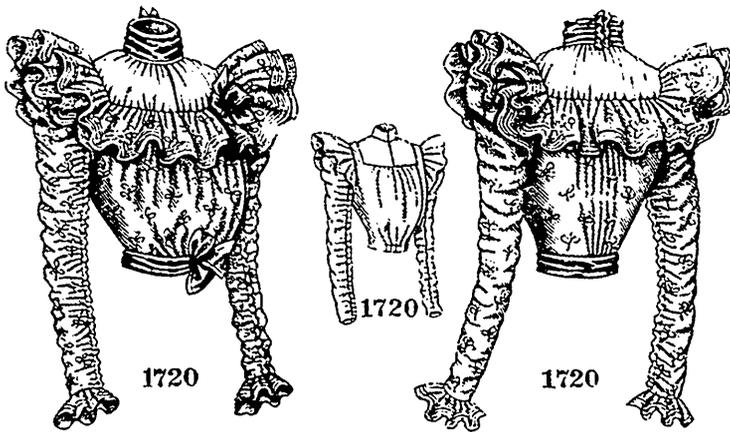
LADIES' SPENCER WAIST. (TO BE MADE WITH THREE-QUARTER OR FULL-LENGTH SLEEVES AND WITH OR WITHOUT THE FITTED LINING.)
(For Description see Page 41.)

LADIES' SHIRT-WAIST BODICE WITH SQUARE YOKE, SAILOR COLLAR AND REMOVABLE SHIELD.

(For Illustrations see Page 39.)

No. 1669.—At figure D 56 in this number of THE DELINEATOR this bodice is again represented.

Black-and-white plaid taffeta silk is here combined with plain black and plain white satin in the attractive shirt-waist bodice here depicted. The upper part of the bodice is a square yoke fitted by shoulder seams, and the full back and full fronts are gathered at the top and double-shirred at the waist, an applied belt concealing the shirrings. The neck is shaped low in front, and the fronts may be closed below the yoke or left open all the way, as preferred. A removable shield made of finely tucked black satin is a smart adjunct; it reaches to the waist and has a short cape back and pretty turn-over collar, the turn-over portions flaring at the front and back. The large sailor-collar lends an attractive air to the bodice; it has oddly shaped broad ends and curves over the shoulders, and under it is passed a tie that is arranged in a sailor knot. A white satin tie is also bowed at the throat. The one-seam sleeves are gathered at the top and bottom and finished with roll-over cuffs,

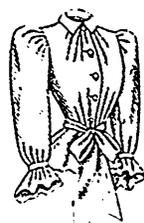


1720
Front View.

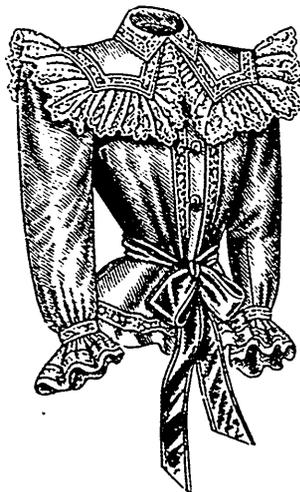
1720
Back View.

LADIES' WAIST, WITH POUCH FRONT. (TO BE MADE WITH FULL OR PLAIN YOKE.)
(For Description see Page 42.)

the sides. Each front is laid in one backward-turning and two forward-turning plaits at the top and joined to a shallow yoke that extends only a little below the shoulder; and below the yoke it is arranged in two clusters of six crosswise tucks or tiny box-plaits, as preferred, with very ornamental effect. The closing is made under a box-plait added to the right front, and the fulness at the waist is adjusted by two short rows of gathers at each side of the closing, the fronts reaching only to the waist at the gathers and puffing out softly. Back of the gathers the bodice is extended to form a pretty basque-skirt at the sides and back. A plaited ribbon belt is fastened under a bow at the left side. The neck is completed with a fitted band to which a particularly stylish turn-over collar is fastened by means of studs; the collar closes with button-holes and studs at the back, and its turn-over sections are shallow and flare at the front and back. The two-seam sleeves are made over coat-shaped linings; they follow the arm closely from the wrist to within a short distance of the top, where the fulness is arranged in pretty puff effect by gathers at the



1665



1665
Front View.



1665
Back View.

LADIES' DRESSING-SACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.)

(For Description see Page 42.)

the ends of which flare prettily. Plain, plaid or checked taffeta silk combined with plain silk or satin of a harmonizing shade, bayadère-striped chambray

combined with plain chambray, plaid and plain gingham will develop this shirt-waist bodice satisfactorily.

We have pattern No. 1669 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the bodice needs three yards and three-fourths of plaid silk twenty inches wide, with a yard and a fourth of plain satin twenty inches wide for the cuffs, sailor collar and

underfolds; and turn-up cuffs complete them, the ends flaring at the front of the wrist. A row of appliqué insertion borders the edges of the collar and cuffs and the lower edge of waist.

The waist, though fanciful in effect, is quite simple enough for washable goods. It will also be charming for sheer goods to wear over colored slips. Rows of insertion between the box-plaits will give a very elaborate effect.

We have pattern No. 1703 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the garment needs five yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.



1667

Front View.

LADIES' SURPLICE EMPIRE NIGHT-GOWN OR LOUNGING-ROBE. (TO BE MADE WITH A VERY SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Description see Page 43.)

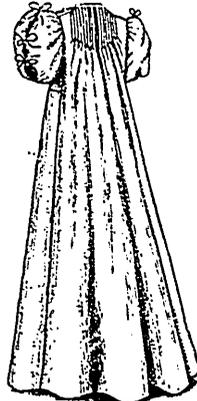
tie; the shield requires a yard and five-eighths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BOX-PLAITED WAIST. (TO BE MADE WITH TURN-DOWN OR STANDING COLLAR AND WORN UNDER OR OUTSIDE THE DRESS SKIRT.)

(For Illustrations see Page 39.)

No. 1703.—Another view of this stylish waist is given at figure No. 2 H in this magazine.

Glacé green tuffeta silk was used for this handsome waist, which is laid in small box-plaits from the neck and shoulders down, the plaits being sewed along their underfolds to the waist so as to permanently retain them in place. Only under-arm and shoulder seams enter into the shaping, and a tape in a casing gathers in the fulness at the waist in a becoming way, the fronts puffing out stylishly without drooping. A ribbon belt with a dainty bow is worn, and below it the waist forms a full peplum or skirt that may be worn under or outside the dress skirt. A turn-down collar with a stock and the new fluffy cravat bow of knife-plaited silk is a smart neck finish, but a standing collar may be used, if preferred, and the stock and bow may be worn with it as well. The sleeves show a number of small box-plaits running crosswise at the top, where they puff out prettily, these plaits also being sewed along their



1667

LADIES' SPENCER WAIST. (TO BE MADE WITH THREE-QUARTER OR FULL-LENGTH SLEEVES AND WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 40.)

No. 1671.—This waist is shown differently developed at figure No. 9 H in this number of THE DELINEATOR.

Nun's-vailing was here selected for this pretty Spencer waist, which may be made with or without the fitted lining. The fronts are drawn into soft folds by gathers at the shoulder and neck edges and two rows of gathers at the waist; they are closed invisibly at the center.

The seamless back is smooth at the top, but has fulness at the bottom drawn well to the center by gathers at the waist, and under-arm gores give a smooth effect at the sides. The waist is finished with an applied belt over which is worn a wrinkled ribbon belt that is tied in a stylish bow and matches the ribbon adjusted about the standing collar. The two-seam sleeves are made over coat-shaped linings; they are gathered at the top and may be in three-quarter length and finished with a graduated frill of lace edging, or they may be in full length and completed with circular, flaring cuffs, as illustrated.

This is a simple and dainty waist, and for

it will be chosen India and Liberty silk, challis, organdy, grenadine or barège, with lace and ribbon for decoration.

We have pattern No. 1671 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the waist needs a yard and seven-eighths of goods forty inches wide, with two yards of edging five inches wide for the frills. Price of pattern, 10d. or 20 cents.



1667

Back View.

LADIES' WAIST, WITH POUCH FRONT. (TO BE MADE WITH FULL OR PLAIN YOKE.)
(For Illustrations see Page 40.)

No. 1720.—By referring to figure No. 311 in this magazine, this waist may be seen made of other materials.

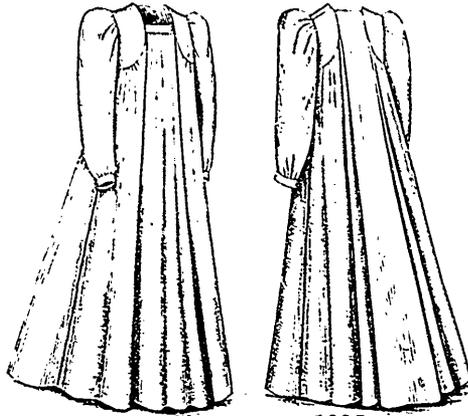
One of the fluffy styles of waist so much admired is here pictured made up in figured India silk, with white chiffon for the yoke. The waist is made substantial by a well-fitted lining that is closed at the center of the front. Gathers at the top and at the waist effect a pretty disposal of the fulness in the fronts, which pouch slightly at the center, but are perfectly smooth at the sides; and the wide back has gathered fulness at the top and bottom drawn down tight and well to the center, leaving a smooth effect at the sides. The front and back are both shaped low in Pompadour outline, and above them appears a yoke that may be full or plain, as preferred. The full yoke is drawn in soft folds by gathers at the upper and lower edges and is especially pretty made up in thin goods. The fronts are closed at the left side and the yoke at the center. A full Bertha frill follows the square neck and gives a charming fluffy effect that is heightened by pretty frill caps standing out on the one-seam mousquetaire sleeves, which are arranged over coat-shaped linings. The sleeves are gathered at the top and along both edges of the seam, one edge being finished to form a narrow frill; and frills of the silk decorated with two rows of baby ribbon finish the wrists. Rows of baby ribbon also decorate the frill caps and Bertha. A standing collar is covered with a wrinkled stock that has frill-finished ends, and a ribbon belt is tied in a bow at the left side of the front.

This style will be generally becoming and affords opportunity for tasteful combinations of material. Vailing, barège, challis and soft silk in combination with Liberty silk, chiffon and lace net will make up attractively by this mode, and ribbon, lace bands, gimp or ruffles of the material will provide suitable adornment. If a plain yoke is preferred, it may be covered with all-over lace net or with tuck-shirred chiffon or Liberty silk.

We have pattern No. 1720 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, requires four yards and five-eighths of silk twenty inches wide, with a fourth of a yard of chiffon forty-five inches wide for the yoke, and three yards and three-eighths of ribbon four inches and a fourth wide for the stock and belt. Price of pattern, 10d. or 20 cents.

LADIES' DRESSING-SACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.)
(For Illustrations see Page 40.)

No. 1665.—This becoming dressing-sack is pictured made of French flannel and trimmed with lace insertion, ribbon and a collar frill of lace. The back, which is smooth across the shoulders, has fulness drawn well to the center at the waist by two rows of shirrings that are tacked to a stay. Under-arm gores render the sack smooth-fitting at the sides. The loose fronts are gathered at the neck at each side of the closing, which is made with buttons and button-holes at the center, and are held in becomingly at the waist by ribbon ties that are tacked at the ends of the



1683

1683



1683

Front View.



1683

Back View.

LADIES' BOLERO NIGHT-GOWN, WITH WATTEAU BACK. (TO HAVE THE SLEEVE FINISHED WITH OR WITHOUT A FRILL.)

(For Description see Page 44.)

shirrings in the back. The deep fancy collar is a handsome feature, but its use is optional: it is curved to shape a series of points, and the ends separate with a wide flare at the front. The turn-over collar has widely flaring ends and is deeply pointed at the center of the back. The full, one-seam sleeves are gathered at the top and bottom and finished with bands of insertion to which are joined frills of the material.

Soft silks, also lawn, dimity, fine cambric, flannel, cashmere and other soft fabrics are used for these sacks, which are made as elaborate as desired by the arrangement of lace, ribbon, embroidery, fancy stitching, etc. If a combination is liked, the sailor collar could be of the contrasting goods.

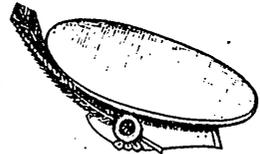
We have pattern No. 1665 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dressing-

back for a lady of medium size, requires four yards and a fourth of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SURPLICE EMPIRE NIGHT-GOWN OR LOUNGING-ROBE. (TO BE MADE WITH A VERY SLIGHT TRAIN OR IN ROUND LENGTH.)
(For Illustrations see Page 41.)

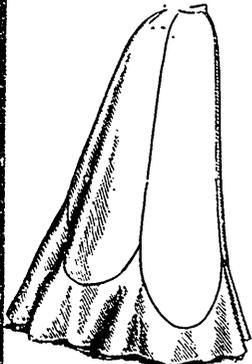
No. 1667.—The lounging-robe or night-gown here illustrated is exceedingly dainty and graceful. It is shown made of fine nainsook. The front is in Empire effect, having short body-portions that are gathered at the shoulder and lower edges and connected by belt sections with a full skirt-portion that is gathered nearly to the under-arm seams. The body portions are lapped in surplice fashion below the bust and separate

The belt sections are of beading in which ribbon is run, the ribbon being left long enough to form ties that are prettily bowed; and ties of similar ribbon close the fronts at the top. The back is arranged in numerous small backward-turning tucks from the top nearly to the waist and is made with a center seam that is well sprung below the waist to give grace-

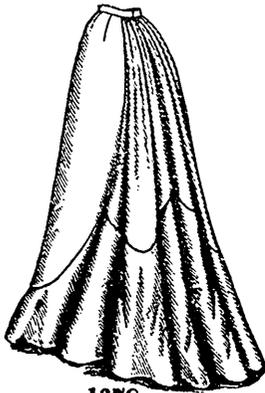


1672

HIGHLANDER CAP. (KNOWN AS THE BOBBIE BURNS BONNET.)
(For Description see Page 45.)



1678



1678



1673

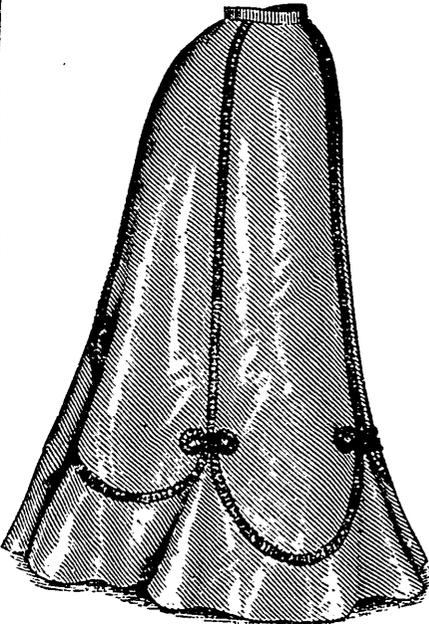
Front View.



1673

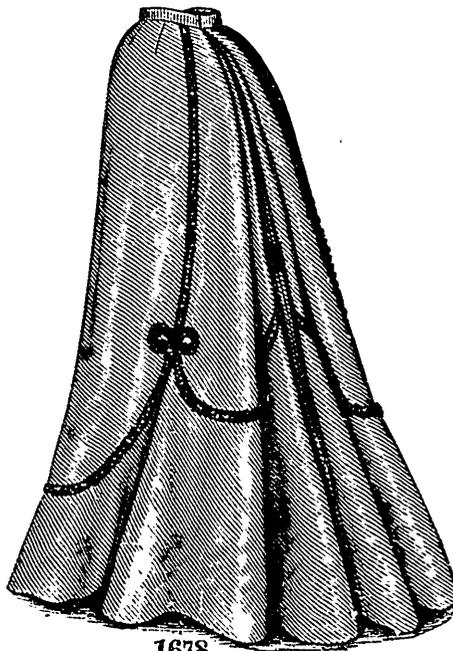
Back View.

LADIES' SEAMLESS CORSET-COVER. (TO BE MADE WITH OR WITHOUT THE PUFF SLEEVES.)
(For Description see Page 45.)



1678

Side-Front View.



1678

Side-Back View.

LADIES' SKIRT, HAVING A FIVE-GORED UPPER PART AND A CIRCULAR VANDYKE LOWER PART OR FLOUNCE. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE IN ROUND LENGTH OR WITH A SWEEP AND WITH OR WITHOUT THE FIVE-GORED FOUNDATION-SKIRT.)

(For Description see Page 44.)

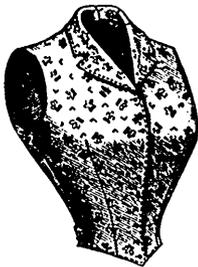
...ve toward the shoulders, and a placket is made in the skirt ...tion in line with the front edge of the overlapping front.

size, will require seven yards and a half of goods thirty-six inches wide, with seven-eighths of a yard of beading an inch

ful width in the skirt. A frill of wide lace turns over from the neck and fronts, with dainty effect. A pretty novelty is the elbow puff sleeve, which is slashed almost to the top on the upper side and gathered at the upper and lower edges and along the edges of the slash; a frill of lace follows the lower edge and is continued up the edges of the slash, the edges being held together by three sets of ribbon ties prettily bowed. The gown may be made in round length or with a very slight train, as preferred.

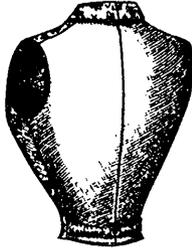
All sorts of soft silks and woollens, as well as dimity, lawn, nainsook, cambric, etc., will be suitable for the gown, the choice of fabric determining its use. Lace or embroidery and ribbon will be pretty on all materials. A very pretty decoration for the gown is frills of chiffon or Liberty silk trimmed at the edges with rows of velvet or satin ribbon.

We have pattern No. 1667 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium



1657

Front View.



1657

Back View.

LADIES' VEST. (TO BE MADE WITH STANDING, NOTCHED, SHAWL OR NANSEN COLLAR OR WITHOUT A COLLAR.)

(For Description see Page 45.)



1657



1657



1657



1657

fourth of goods thirty-six inches wide, with three yards and a fourth of insertion two inches wide for the wristbands, neck-band and to trim, and a yard and five-eighths of edging four inches and a fourth wide for the sleeve frills. Price of pattern, 1s. or 25 cents.

LADIES' SKIRT. HAVING A FIVE-GORED UPPER PART AND A CIRCULAR VANDYK LOWER PART OR FLOUNCE. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE IN ROUND LENGTH OR WITH A SWEEP AND WITH OR WITHOUT THE FIVE-GORED FOUNDATION SKIRT.)

(For Illustrations see Page 43.)

No. 1678.—Another view of this skirt may be seen by referring to figure D 57 in this magazine.

and three-fourths wide for the belt sections. Price of pattern, 1s. or 25 cents.

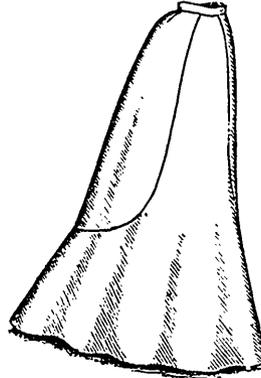
LADIES' BOLERO NIGHT-GOWN, WITH WATTEAU BACK. (TO HAVE THE SLEEVE FINISHED WITH OR WITHOUT A FRILL.)

(For Illustrations see Page 42.)

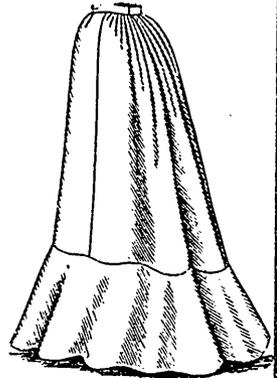
No. 1683.—Fine nainsook was selected for this night-gown, and the dainty decoration is arranged with lace edging and insertion. The back is laid in a broad double box-pleat that flares in a Watteau at the center, and at each side of the Watteau it is gathered and shaped to follow the lower edges of boleros to which it is joined. Side-fronts gathered at the top are joined to boleros to correspond with the back, and between them is a low, square-necked center-front that is gathered and joined to a narrow band at the top. The closing is made to a convenient depth at the left side, and the seams joining the center-front to the side-fronts are hidden under forward-turning plaits that add to the graceful effect. The full sleeves are gathered at the top and bottom and completed with narrow bands; they may be made with or without frills that deepen toward the outside of the arm.

Among the many new designs for underwear and night-gowns the bolero night-gown is prominent. The boleros are sometimes made of all-over embroidery or are trimmed with many rows of ribbon-threaded heading or frills of lace. Fine cambric, nainsook and long cloth are usually selected for these garments.

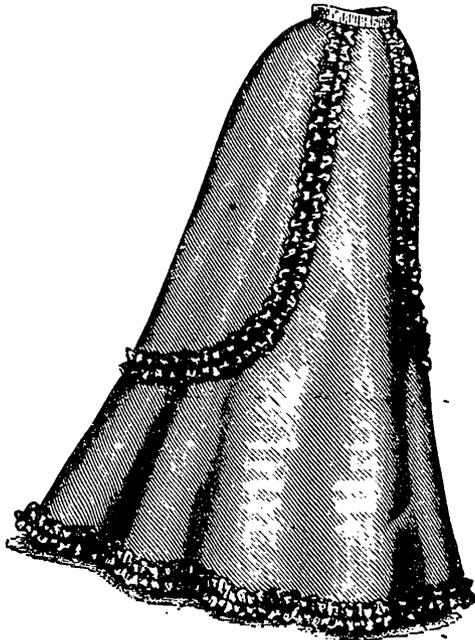
We have pattern No. 1683 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment will require seven yards and a



1719

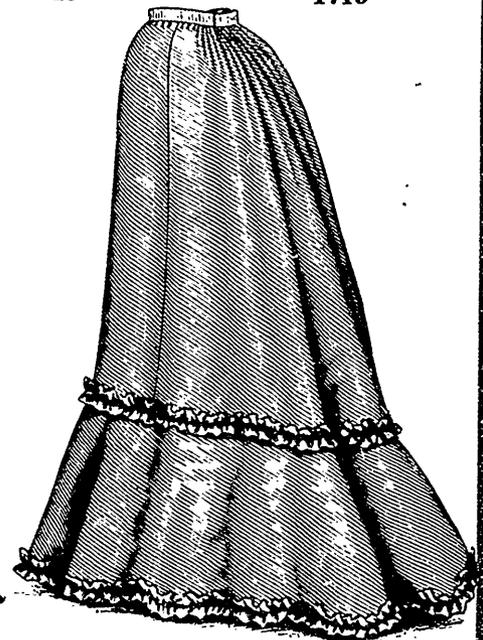


1719



1719

Side-Front View.



1719

Side-Back View.

LADIES' FIVE-GORED SKIRT. HAVING THE FRONT-GORE EXTENDED IN A CIRCULAR FLOUNCE TO GIVE DEPTH TO THE FOUR OTHER GOES. (TO BE EASED ON THE BELT OR DART-FITTED, AND MADE IN ROUND LENGTH OR WITH A SWEEP, AND WITH OR WITHOUT THE FIVE-GORED FOUNDATION SKIRT.)

(For Description see Page 46.)

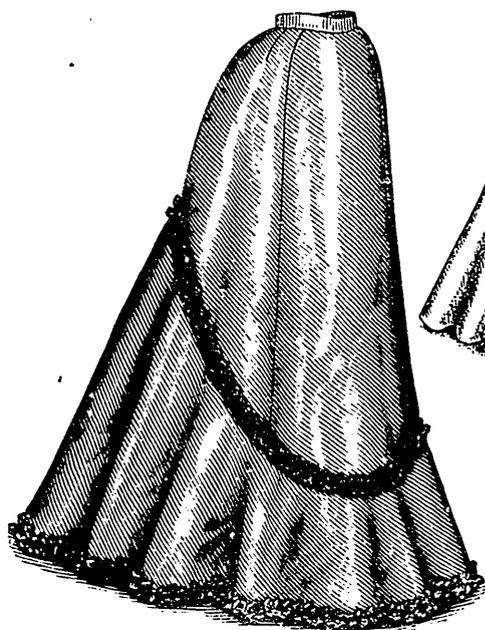
This skirt is a decidedly novel style and is here portrayed made of Summer dress goods trimmed with shirred ribbon.

The five-gored upper part fits closely and is shaped in deep scolops at the bottom, and to it is smoothly fitted a circular lower portion or flounce Vandyked at the top. Darts fit the side-gores with perfect smoothness, and at the back the fulness is arranged in two deep plaits at each side of the placket, the plaits all meeting at the belt and springing out below in graceful rolling folds according to the latest fancy. If preferred, the back may be gathered instead, as shown in the small back view. The decoration of shirred ribbon is novel and pretty and adds to the distinguished air of the skirt. In the medium sizes the skirt measures a little over four yards and three-eighths at the

formed of a smooth circular top joined to a smooth side, that is deepest at the front so as to give the characteristic high effect or flare. A close head-band of odd shape is joined to the lower edge of the crown, and a knot of ribbon, a pretty buckle and a quill ornament the cap at the left side.

Duck, piqué, flannel, serge and cheviot or suiting to match the costume may be used for making the cap. Quills, a buckle and ribbon are the usual decoration.

We have pattern No. 1672 in seven sizes from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures. To make the cap for a person wearing a $6\frac{3}{4}$ cap or whose head measures twenty inches and three-eighths, will need half a yard of goods twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



1692

Side-Front View.

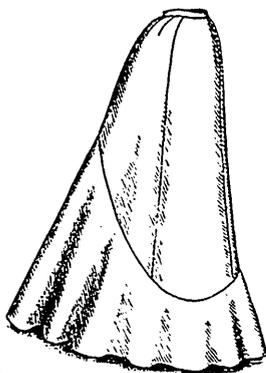
LADIES' FIVE-GORED SKIRT, CONSISTING OF THREE SHORT FRONT-GORES, LENGTHENED BY A CIRCULAR FLOUNCE, AND TWO FULL-LENGTH BACK-GORES.)

(For Description see Page 46.)

bottom. A five-gored foundation skirt is added, but its use is optional. It is fitted on perfect lines and will usually have a ruffle or two at the bottom for trimming. Any style of skirt extender may be used, if desired.

In silks and woollens of all varieties the skirt will develop beautifully. The very newest idea is to have the flounce in contrast with the upper part, and this idea may be found economical as well as new if a *passé* skirt is to be remodelled. Ribbon in ruffles, ruches and lines are largely used in decorating the new skirts, but braid, insertion or gimp may be used, if preferred.

We have pattern No. 1678 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt will need five yards and seven-eighths of material, forty inches wide. Price of pattern, 1s. or 25 cents.



1692

LADIES' SEAMLESS CORSET-COVER. (TO BE MADE WITH OR WITHOUT THE PUFF SLEEVES.)

(For Illustrations see Page 43.)

No. 1673.--This pretty corset-cover is of very simple construction and may be made with or without the short puff sleeves, which are finished with narrow bands. It is shown made of cambrie, with insertion for the belt and embroidered edging and insertion for decoration. The neck is low and round, and the only seams are very short shoulder seams. The corset-cover is smooth at the sides, but has slight fulness gathered at the neck and drawn well to the center of the front and back at the waist by two rows of gathers under the belt. A seamless circular skirt

is sewed on at the lower edge of the belt, giving the desired depth without any unnecessary fulness. The closing is made at the front with buttons and button-holes, and the neck is decorated with a band of narrow insertion and a frill of edging, the sleeves being finished to correspond.

Lawn, Lonsdale and French nainsook will develop this corset-cover daintily, with Valenciennes, Italian ortorochon lace for decoration. Ribbon could be run underneath the insertion, if desired.

We have pattern No. 1673 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment will need a yard and three-eighths of goods thirty-six inches wide, with seven-eighths of a yard of insertion

1692
Side-Back View.

two inches wide for the belt. Price of pattern, 7d. or 15 cents.

LADIES' VEST. (TO BE MADE WITH STANDING, NOTCHED, SHAWL OR NANSEN COLLAR OR WITHOUT A COLLAR.)

(For Illustrations see Page 44.)

No. 1657.--This handsome tailor-made vest is up to date in every detail and may be fashioned in a variety of ways to please individual taste. It is pictured made of fancy vesting and finished with machine-stitching. The back is

HIGHLANDER CAP. (KNOWN AS THE BOBBIE BURNS BONNET.)

(For Illustration see Page 43.)

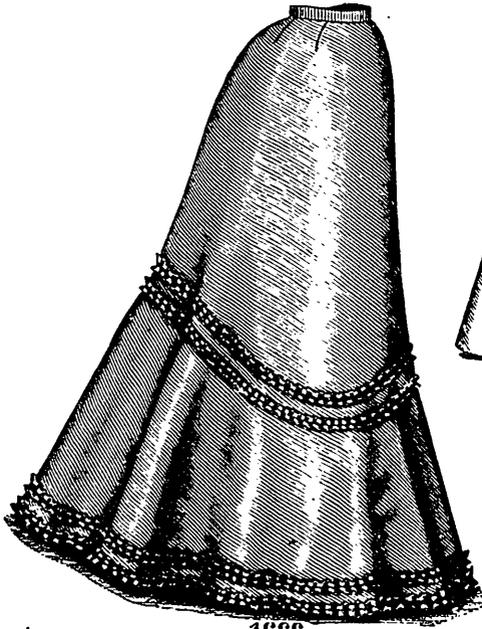
No. 1672.--The jaunty Highlander cap here illustrated made of white duck is known as the Bobbie Burns bonnet and is suitable for bicycling and general outing use. The crown is

rendered shapely by a curved center seam and is joined to the fronts in under-arm and shoulder seams. Straps included in the under-arm seams are buckled together at the back to regulate the width at the waist. The fronts are closely fitted by single bust darts and closed at the center with button-holes and buttons; they are pointed at the end of the closing. The vest may be fashioned with a high neck and a standing collar or with an open neck and finished with a notched collar, a shawl collar, a Nansen collar or without a collar, as

ribbon ruching provides a simple yet stylish trimming. The skirt consists of a narrow front-gore, a wide gore at each side and two back-gores; and the side and back gores, being quite short, are given the correct depth by a deep circular flounce that is an extension of the front-gore, the joining line being exceedingly graceful and the flounce rippling stylishly. Gathers collect the fulness at the back of the skirt, and at the front and sides the skirt may be eased on the belt or have all the fulness removed by darts as preferred. A five-gored foundation skirt gathered at the back and dart-fitted at the sides is provided, but it may be omitted. The skirt may be made with a sweep or in round length. In the round length it measures nearly four yards and a fourth at the lower edge in the medium sizes. A bustle or any style of extender may be worn.

The skirt is appropriate for the dainty Summer silks, soft challies and vailings and lawn, organdy, chambray, dimity and other of the sheer fabrics, which are always increased in loveliness by ruchings of lace or ribbon, silk plaitings and ribbon frills, bows, etc. Folds of silk, satin or velvet could also be used for decoration.

We have pattern No. 1719 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require four yards and an eighth of material forty inches wide. Price of pattern, 1s. or 25 cents.



1666

Side-Front View.

LADIES' SKIRT, WITH CIRCULAR UPPER PORTION AND CIRCULAR LOWER PORTION OR FLOUNCE. (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION SKIRT.)

(For Description see Page 47.)

preferred, the various styles being shown in the illustrations. All the collars show the newest effects and fit perfectly.

These vests are worn with tailor-made coats of either the Eton or blazer order or with fly-front jackets. Piqué, duck, linen and fancy vesting are much used for vests of this style, and one or two rows of machine-stitching is the usual finish. When the vest is made with the notched, Nansen or shawl collars, a chemisette and a puff scarf of lawn, silk or satin will usually be worn.

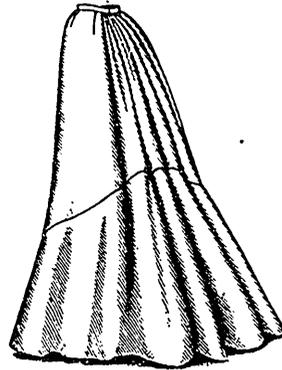
We have pattern No. 1657 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the vest for a lady of medium size, will require a yard and a fourth of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

LADIES' FIVE-GORED SKIRT, HAVING THE FRONT-GORE EXTENDED IN A CIRCULAR FLOUNCE TO GIVE DEPTH TO THE FOUR OTHER GORES. (TO BE EASED ON THE BELT OR DART-FITTED AND MADE IN ROUND LENGTH OR WITH A SWEEP AND WITH OR WITHOUT THE FIVE-GORED FOUNDATION SKIRT.)

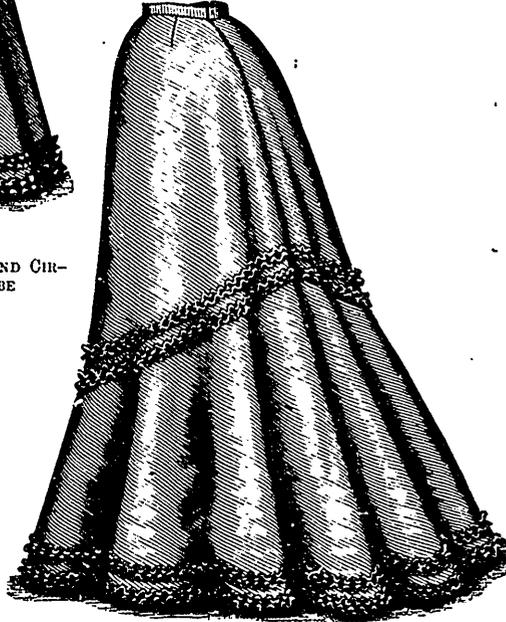
(For Illustrations see Page 44.)

No. 1719.—Another view of this skirt is given at figure No. 4 H in this number of THE DELINEATOR.

This is one of the most charming of the new skirts. In this instance green nun's-veiling was chosen for the skirt, and



1666



1666

Side-Back View.

shallow in front, deepening considerably toward the sides and springing out in pretty ripples in stylish contrast with the smooth, close effect of the gores. The back-gores are the full length of the skirt, thus heightening the apron effect. Darts remove every particle of fulness from the top of the side-gores, and even at the back the effect is smooth, all the fulness being disposed in an under box-plait that rolls in an attractive way. At the foot the skirt measures nearly four yards and a quarter in the medium sizes. If desired, a small bustle or skirt extender may be worn.

Ruchings are smart for decoration and are made in chiffon, net, ribbon, Liberty gauze, silk and various other fabrics and added on all sorts of dress goods, any simple or novel arrangement being acceptable. In all kinds of dress goods, and particularly in grenadines, organdies or gauzes over silk, the skirt

LADIES' FIVE-GORED SKIRT, CONSISTING OF THREE SHORT FRONT-GORES LENGTHENED BY A CIRCULAR FLOUNCE AND TWO FULL-LENGTH BACK-GORES.

(For Illustrations see Page 45.)

No. 1692.—A different view of this stylish skirt is given at figure No. 3 H in this magazine.

A stylish novelty in skirts is here portrayed developed in Summer dress goods and trimmed with ruchings of plain net. The front and side gores take the rounding outline of a deep apron or tablier and a graduated circular flounce is joined smoothly to them, the flounce being quite

will develop beautifully, and the silk will generally be of a contrasting color. Insertion, ribbon or braid may be used instead of ruchings, rows of flat trimming on and above the flounce being exceedingly attractive. With these skirts are worn handsome silk, satin or ribbon sashes, and frequently they are very elaborately trimmed.

We have pattern No. 1692 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires four yards and three-eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' PETTICOAT-SKIRT, WITH BIAS FLOUNCE THAT MAY BE MADE WITH OR WITHOUT THE BIAS RUFFLE.

(For Illustrations see this Page.)

No. 1656.—An up-to-date petticoat-skirt is here illustrated made of striped silk. It comprises a front-gore, a gore at

LADIES' SKIRT, WITH CIRCULAR UPPER PORTION AND CIRCULAR LOWER PORTION OR FLOUNCE. (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION SKIRT.)

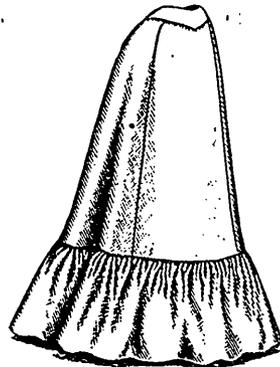
(For Illustrations see Page 46.)

No. 1666.—Another view of this stylish skirt is given at figure No. 5 II in this magazine.

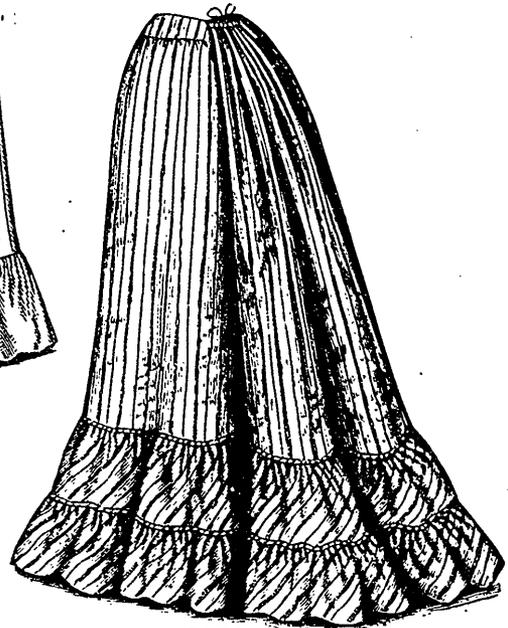
A graceful skirt of the new flounce style is here illustrated and trimmed with ruchings of ribbon. It may be made with or without a seven-gored foundation skirt. The upper portion is of circular shaping and is fitted smoothly at the top by six short darts, and to it is joined the circular lower portion or flounce, which falls in ripples at the front and sides and in rolling flutes at the back. The flounce graduates to be deepest at the back, giving the apron effect so much admired. The skirt may be laid in a backward-turning plait at each side of the placket to give a close, smooth effect at the back, or it may be gathered, as preferred. It flares toward the foot, where it measures four yards and an eighth in the medium sizes. A small bustle or any style of skirt extender may be worn.

Taffeta, canvas, silk-and-wool vailing, challis, broadcloth, poplin and novelty goods may be made up by this mode. Skirts of this style may be quite elaborately trimmed with rows and rows of lace insertion. When the lace has a straight edge, it might be finished with a frill of narrow lace edging or gathered baby ribbon. In one instance the deep circular flounce was almost entirely composed of alternate rows of silk and lace insertion. Appliqué trimming, fancy braid, silk passementerie, bands of embroidered or jetted net, Chantilly and chenille-run lace insertion will provide effective garniture.

We have pattern No. 1666 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs four yards and an eighth of



1656

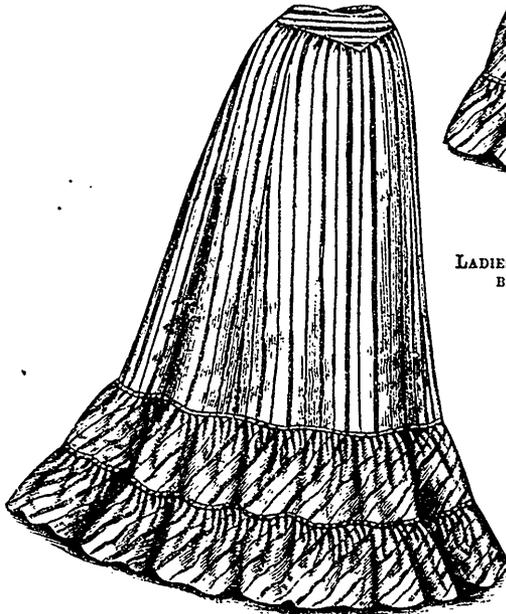


1656

Side-Back View.

LADIES' PETTICOAT-SKIRT, WITH BIAS FLOUNCE THAT MAY BE MADE WITH OR WITHOUT THE BIAS RUFFLE.

(For Description see this Page.)



1656

Side-Front View.

each side and a straight back-breadth. The front and side gores are slightly gathered and joined to a yoke that is pointed at the center of the front; and the back-breadth is hemmed at the top for a casing in which tie-strings are inserted. The gores and breadths are lengthened by a deep bias flounce that is shirred on a cord and encircled by a bias ruffle similarly shirred. In the medium sizes the petticoat-skirt measures about two yards and a half at the bottom. The bias ruffle may, however, be omitted.

This petticoat-skirt may be selected for making up cambric, fine muslin, nainsook, silk, sateen and alpaca. The decoration may be as elaborate as desired; Valenciennes, torchon or Medici lace, embroidered edging and insertion, ribbon-run beading and corded, tucked or lace-edged flounces being particularly pretty.

We have pattern No. 1656 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the petticoat-skirt with ruffle on flounce for a lady of medium size, will require eight yards and seven-eighths of goods twenty-two inches wide, while the petticoat-skirt without ruffle on flounce calls for seven yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

THE large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS" has necessitated the issuing of a new edition in which has been incorporated a variety of new costumes. It is Illustrated with Styles unusual in

Character, representing Peculiar National Fashions and Notable Individual Apparel, and is a handy book of reference when patterns of the nature described are required. Sent postpaid on receipt of 2d. or 5 cents.

THE LATEST BICYCLE FASHIONS FOR LADIES AND MISSES.

Now and practical ideas with regard to becoming dress for the fair cyclist are the result of the continued and universal popularity of cycling. The designs for suitable costumes this season show not only the changes of effect that now follow each other in rapid succession in all sorts and conditions of dress, but display also practical variations that tend to increase the comfort and gracefulness of cycling attire both on and off the wheel. The styles are necessarily simple and severe in effect, and those for misses follow closely in the lines of those for their elders, some, in fact, being exact duplicates of the suits worn by ladies.

One important detail to remember in making a bicycle costume of woollen material is the stiffening of the skirt at the bottom. The stiffening should be a good quality of canvas and should be put in to the depth of nine or more inches.

LADIES' CYCLING COSTUME, CONSISTING OF A BELTED JACKET (TO BE MADE WITH OR WITHOUT A CENTER SEAM AND THE PEPLUM AND WITH THE SLEEVES BOX PLAITED OR GATHERED, AND WORN WITH THE FRONTS ROLLED TO THE BUST OR BELT), AND A DIVIDED SKIRT (TO BE USED WITH DIAMOND AND DROP FRAME WHEELS AND MADE IN EITHER OF TWO LENGTHS).

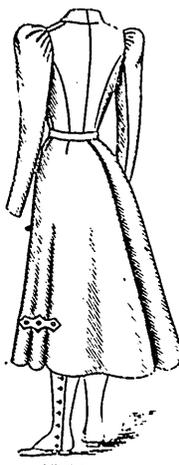
(For Illustrations see this Page.)

No. 1711.—A remarkably smart costume is here illustrated made of gray cloth. The jacket has blouse fronts that may be rolled to the bust and closed with a fly below or rolled to the belt, as illustrated. At the top the fronts are smooth, but have gathered fulness at the waist and blouse slightly over the belt at the center, the sides being perfectly smooth. A pocket inserted high up in each front has its opening finished with a pointed lap. Wide under-arm gores separate the fronts from the smooth back, which may be made with or without a center seam. A smooth circular peplum is laid in an under box-plait at the center of the back and is joined to the belt. The two-seam sleeves may be gathered or laid in box-plaits at the top. The rolling coat collar is up to date in shape and fits perfectly. The pockets, laps and peplum may be omitted.

The divided skirt is planned to be exceedingly graceful whether the wearer is mounted or dismounted. Each portion is of circular shaping, with a seam at the inside of the leg, and is fitted over the hip by three darts and ripples prettily below. The portions are joined in a center seam, and the division is concealed at the front and back by two deep plaits turning toward the seam, the plaits being lapped widely and stitched together



1711



1711

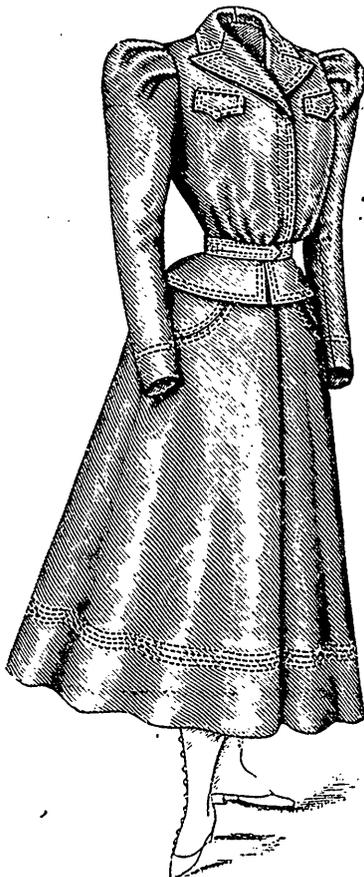


1711

Back View.

LADIES' CYCLING COSTUME, CONSISTING OF A BELTED JACKET (TO BE MADE WITH OR WITHOUT A CENTER SEAM AND THE PEPLUM AND WITH THE SLEEVES BOX-PLAITED OR GATHERED, AND WORN WITH THE FRONTS ROLLED TO THE BUST OR BELT), AND A DIVIDED SKIRT (TO BE USED WITH DIAMOND AND DROP FRAME WHEELS AND MADE IN EITHER OF TWO LENGTHS).

(For Description see this Page.)



1711

Front View.

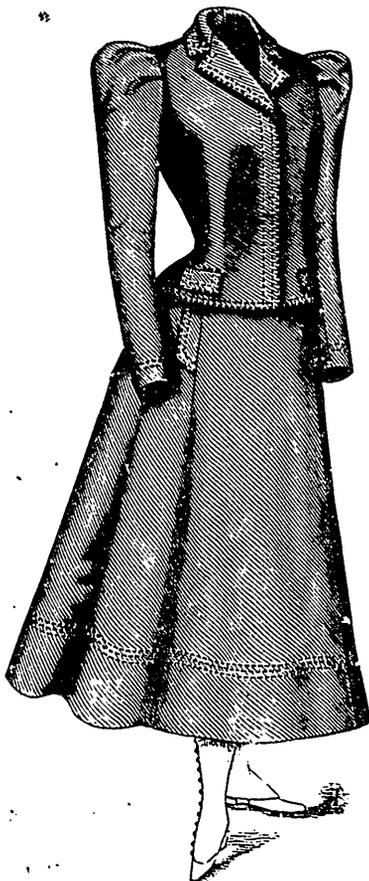
some distance below the belt so as not to separate. A placket is finished under the plait at the right side of the front and curved openings to inserted pockets are made at each side of the front. If desired, a fancy pointed strap may be buttoned on the skirt at each side, as portrayed in the small views, to prevent the skirt from being blown about while riding. The skirt may be made in either length shown in the illustrations and is of fashionable width, each divided portion of the long skirt measuring nearly two yards and a fourth at the lower edge in the medium sizes.

We have pattern No. 1711 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, needs four yards and five-eighths of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

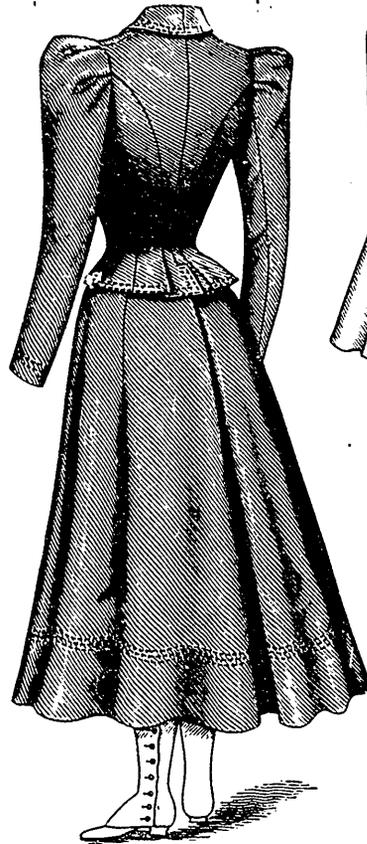
LADIES' CYCLING COSTUME, CONSISTING OF A SHORT JACKET WITH FLY FRONT (TO BE MADE WITH NOTCHED OR NANSEN COLLAR AND WITH THE SLEEVES PLAITED OR GATHERED) AND A MEDIUM-NARROW FIVE-GORED SKIRT (TO BE IN EITHER OF TWO LENGTHS).
(For Illustrations see this Page.)

No. 1704.—This handsome cycling costume, which is shown made of cloth, is a conservative style combining a fly-front jacket and five-gored skirt fashioned on up-to-date lines. The jacket has loose fronts well carved at the sides and closed with a fly; and the back is closely fitted by a center seam and under-arm and side-back gores and has coat-plaits and coat-laps. It may have the regular coat collar with lapels or the new Nansen collar with square ends. The sleeves may be plaited or gathered at the top. Square-cornered pocket-laps cover openings to inserted side-pockets.

The perfect-hanging skirt is composed of five gores and fits smoothly about the hips, darts in the side-gores removing every particle of fulness. An under box-plait at the



1704
Front View.



1704
Back View.

LADIES' CYCLING COSTUME, CONSISTING OF A SHORT JACKET WITH FLY FRONT (TO BE MADE WITH NOTCHED OR NANSEN COLLAR AND WITH THE SLEEVES PLAITED OR GATHERED) AND A MEDIUM-NARROW FIVE-GORED SKIRT (TO BE IN EITHER OF TWO LENGTHS).
(For Description see this Page.)

back shows its outer folds meeting for some distance below the belt and then flaring

very slightly. When the wearer is mounted, the skirt falls evenly, with one plait on each side of the saddle. Pockets are inserted where the skirt closes above the side-front seams, the openings being finished with overlaps. The front-gore and laps are finished with a band, and the belt finishing the rest of the skirt passes entirely about the waist. The skirt may be in either of the lengths illustrated. The long skirt measures nearly three yards and a quarter at the bottom in the medium sizes.

We have pattern No. 1704 in nine sizes for ladies from thirty

to forty-six inches, bust measure. For a lady of medium size, the garment needs four yards of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CYCLING COSTUME, CONSISTING OF A NORFOLK BASQUE WITH YOKE, AND A MEDIUM-NARROW CIRCULAR SKIRT (THAT MAY BE IN EITHER OF TWO LENGTHS).

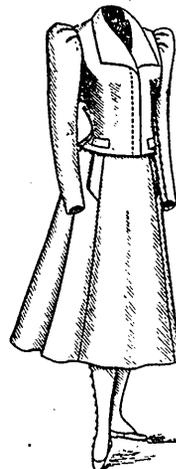
(For Illustrations see Page 50.)

No. 1705.—A different development of this costume is shown at figure No. 8 II in this number of THE DELINEATOR.

A cycling costume that is exceedingly graceful and distinctly feminine in effect is here illustrated made of tan cycling cloth combined with brown velvet. The basque is of the popular Norfolk style and is made over a closely fitted lining. The upper part of the basque is a square yoke fitted by shoulder seams and closed along the left shoulder. A standing collar closed at the left side is at the neck. The back and fronts, which are connected by under-arm seams and joined smoothly to the yoke, are arranged in three box-plaits, the middle box-plait in the front concealing the closing. The plaits are sewed along their underfolds to the waist, below which they fall free. A leather belt is worn. The two-seam sleeves, which are made over coat-shaped linings, are gathered at the top where they stand out stylishly, and are completed with straight roll-up cuffs of the velvet.

The skirt is of circular shaping; it is smoothly fitted over the hips by a dart at each side and has an under box-plait at the center of the back, the outer folds of the box-plait being sewed together from the belt to quite a distance below. Below the hips the skirt falls in ripples, and a placket at each side of the front is finished with laps, through which the closing is made. The long skirt measures a little over three yards at the lower edge in medium sizes.

We have pattern No. 1705 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the costume needs three yards and an eighth of material fifty-four inches wide, with seven-eighths of a yard of velvet twenty inches wide for the collar, cuffs and yoke. Price of pattern, 1s. 3d. or 30 cents.



1704

LADIES' KILTED DIVIDED CYCLING SKIRT. (TO BE MADE WITH OR WITHOUT THE FOUNDATION SKIRT AND IN EITHER OF TWO LENGTHS AND USED WITH DIAMOND OR DROP FRAME WHEELS.)

(For Illustrations see Page 51.)

No. 1716.—At figure 7 H in this magazine this skirt is again shown.

Navv blue serge was here selected for this handsome divided

cycling skirt, which is equally desirable for use with diamond or drop frame wheels. It hangs gracefully and may be made with or without the smooth foundation skirt, which is fitted over the hips by two darts at each side. The divided-skirt portions are each shaped by inside leg seams and joined together by a center seam. The skirt is arranged in two narrow but deeply folded box-plaits at the front and in backward-turning kilt-plaits the rest of the way. The plaits are stitched along their outer folds far enough below the belt to give a perfectly smooth effect over the hips, and the plaits are well lapped at the center of the front and back to conceal the division. The skirt may be made in either of the two lengths illustrated. A belt completes the top of the skirt and three rows of machine-stitching finish the skirt at deep hem depth. In the medium sizes the width of each divided portion of the long skirt at the lower edge as it hangs is a yard and three-fourths.

Cycling skirts made of crash, homespun and linen give excellent service for Summer wear. Covert cloth, cheviot, serge and broadcloth are also suitable for cycling wear, and machine-stitching is the preferred method of finish.

We have pattern No. 1716 in seven sizes for ladies from twenty to thirty-two inches waist measure. To make the skirt for a lady of medium size, will need four yards of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' MEDIUM-NARROW FIVE-GORED CYCLING SKIRT. FORMING AN UNDER BOX-PLAIT AT THE BACK. (TO BE IN EITHER OF TWO LENGTHS.)

(For Illustrations see Page 51.)

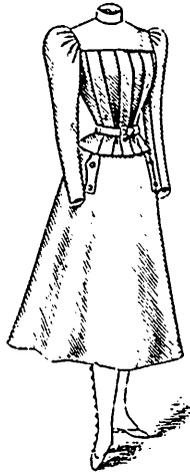
No. 1685.—A light shade of brown mixed cloth was used for the graceful-hanging cycling skirt here pictured. The skirt comprises five gores and may be in either length illustrated. The long skirt measures three yards and a quarter at the lower edge in the medium sizes. The smooth front-gore

is narrow, and the side-gores are fitted smoothly over the hips by darts, but ripple prettily below. The skirt is formed in an under box-plait at the back, the outer folds of the box-

plait being tacked together for some distance from the top and falling one on each side of the saddle, giving much the effect of a divided skirt-back when the wearer is mounted. The seams joining the front-gore and side-gores are terminated some distance from the top, and the edges above are finished for plackets, with pointed laps through which the skirt is closed with buttons and button-holes. Four rows of machine-stitching give a neat finish to the bottom of the skirt.

Diagonal, covert cloth, cheviot or any cycling cloth in gray, green, tan, brown and blue may be selected for this skirt, and stitching and buttons will give it a suitable finish. Linen, crash and piqué make very pretty cycling skirts for Summer wear.

We have pattern No. 1685 in nine sizes for ladies from twenty to thirty-six inches waist measure. To make the skirt for a lady of medium size, needs two yards and five-eighths of goods pattern, 1s. or 25 cents.



1705



1705

Back View.

LADIES' CYCLING COSTUME, CONSISTING OF A NORFOLK BASQUE WITH YOKE AND A MEDIUM-NARROW CIRCULAR SKIRT (THAT MAY BE IN EITHER OF TWO LENGTHS).

(For Description see Page 49.)

fifty-four inches wide. Price of cents.

LADIES' KILTED CYCLING SKIRT, WITH SADDLE-GORE. (TO BE MADE WITH OR WITHOUT THE FOUNDATION SKIRT AND IN EITHER OF TWO LENGTHS.)

(For Illustrations see Page 52.)

No. 1715.—A novelty in cycling skirts is here shown made of serge and finished with machine-stitching. The skirt is somewhat circular in shaping and is laid in kilt-plaits turning toward the back, thus giving the effect of a box-plait at the center of the front. A placket is finished in the underfold of the plait nearest the front at the left side. All the plaits are stitched along their outer folds for some distance from the belt, so as to give a perfectly smooth effect about the hips, and the two plaits at the center of the back are widely lapped at the top so as not to spread apart. The skirt may be made with or without a foundation skirt, which consists of two back-gores and a wide, circular front that is fitted by two darts at each side, and both the outside and foundation skirt are shaped to accommodate a saddle-gore that is concealed by the plaits at the back and held in correct adjustment by straps of tape tacked to the lower end of the saddle-gore and to the belt at the front.



1705

Front View.

The skirt may be in either of two lengths, the long skirt, as it hangs, measuring about three yards at the lower edge in the medium sizes. The skirt may be made up with or without the foundation skirt, as desired.

The skirt is one of the newest styles and will make up suitably in crash, cotton cheviot and cotton

plies gracefully below, and the remaining three gores are at the back. An under box-plait is formed at the back, and its outer folds are stitched together for several inches from the belt and spread slightly below, the effect when the wearer is mounted being very much that of a divided skirt-back. Placket openings are made above the side-front seams; they are neatly finished with pointed overlaps, and the closing is made through the laps with button-holes and buttons. A band finishes the top of the front-gore and laps, and a belt closing at the center beneath the band completes the remainder of the skirt. The skirt may be

made in either length illustrated, the long skirt measuring about three yards and a quarter at the bottom in the medium sizes. It is stiffened at the bottom with canvas, several rows of stitching giving extra firmness.

The graceful effect presented by a divided skirt at the back when the wearer is mounted is skilfully attained in this skirt, which



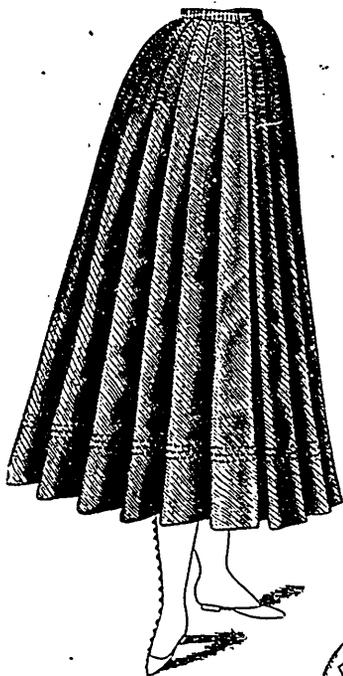
1716

1716

Side-Back View.

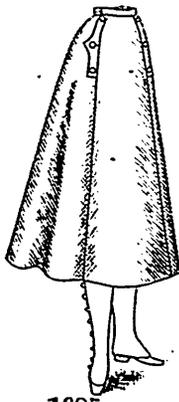
LADIES' KILTED DIVIDED CYCLING SKIRT. (TO BE MADE WITH OR WITHOUT THE FOUNDATION SKIRT, AND IN EITHER OF TWO LENGTHS, AND USED WITH DIAMOND OR DROP FRAME WHEELS.)

(For Description see Page 49.)

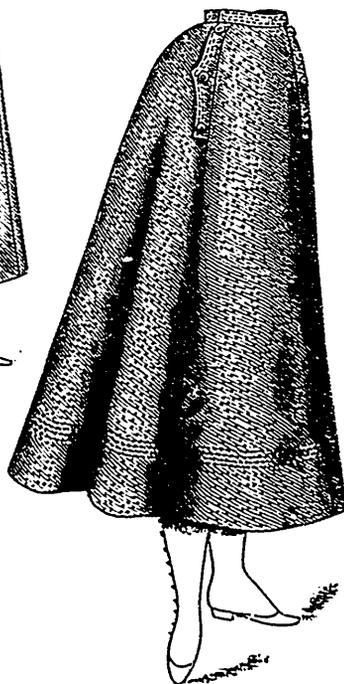


1716

Side-Front View.

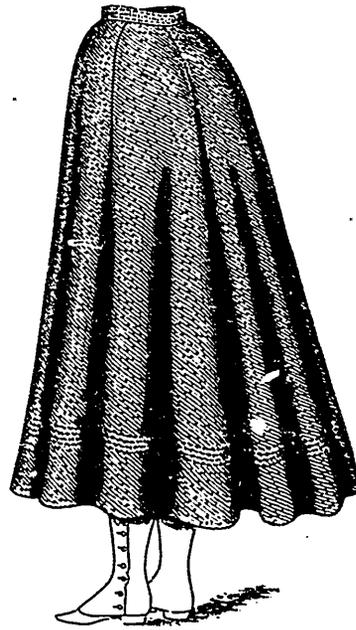


1685



1685

Side-Front View.



1685

Side-Back View.

LADIES' MEDIUM-NARROW FIVE-GORED CYCLING SKIRT, FORMING AN UNDER BOX-PLAIT AT THE BACK. (TO BE IN EITHER OF TWO LENGTHS.)

(For Description see Page 50.)

homespun for Summer wear and also in serge, camel's-hair, covert cloth, cheviot and cycling cloth for general uses. Stitching is the approved finish.

We have pattern No. 1715 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, will require three yards and an eighth of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' MEDIUM-NARROW SIX-GORED CYCLING SKIRT, HAVING THREE OF THE GORES AT THE BACK AND FORMING AN UNDER BOX-PLAIT. (TO BE IN EITHER OF TWO LENGTHS.)

(For Illustrations see Page 52.)

No. 1684.—This graceful six-gored cycling skirt is planned on new lines and is pictured made of covert cloth with a finish of stitching. The front-gore is rather narrow, the gore at each side is fitted smoothly over the hip by a dart and rip-

bottom with stylish effect. The side and side-front seams may be strapped if liked. Blue, black, brown, green, ceru

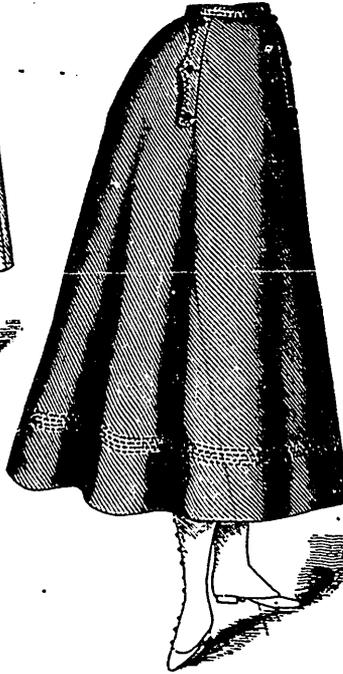
and dark hues of blue are popular shades for cycling skirts. We have pattern No. 1684 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

little flare, giving much the effect of a divided skirt-back when the wearer is mounted. A placket

LADIES' MEDIUM-NARROW CIRCULAR CYCLING SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK.
(TO BE IN EITHER OF TWO LENGTHS.)



1684



1684

Side-Front View.

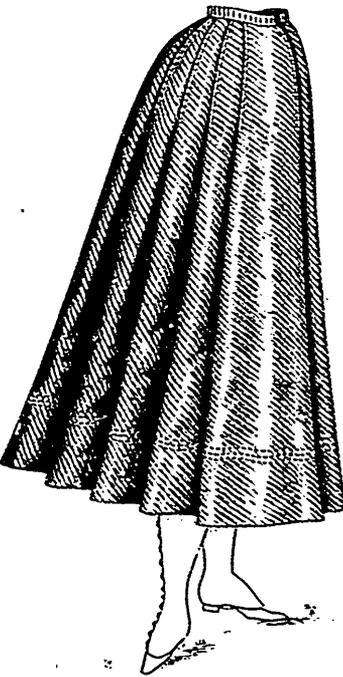


1684

Side-Back View.

LADIES' MEDIUM-NARROW SIX-GORED CYCLING SKIRT, HAVING THREE OF THE GORES AT THE BACK AND FORMING AN UNDER BOX-PLAIT. (TO BE IN EITHER OF TWO LENGTHS.)

(For Description see Page 51.)

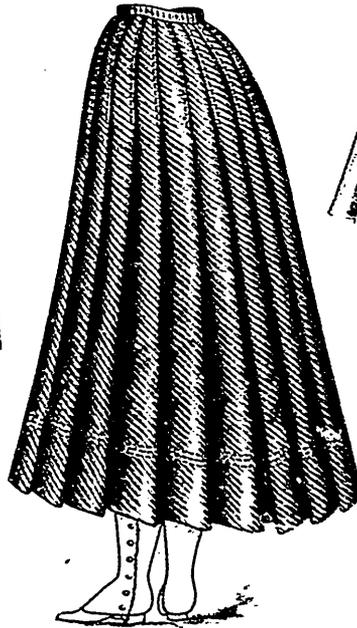


1715

Side-Front View.

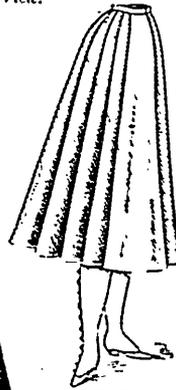
LADIES' KILTED CYCLING SKIRT, WITH SADDLE-GORE. (TO BE MADE WITH OR WITHOUT THE FOUNDATION SKIRT AND IN EITHER OF TWO LENGTHS.)

(For Description see Page 52.)



1715

Side Back View.



1715

opening made at each side of the front is finished with an underlap and pointed overlap and closed with buttons and button-holes.

Cheviot, serge, the regular bicycle cloths and, for Summer wear, linen and duck are suitable materials for skirts of this style. Stitching is the approved completion, but rows of braid or bands of the material may be used to trim.

We have pattern No. 1686 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' CYCLING COSTUME, CONSISTING OF A BELTED JACKET (TO BE MADE WITH OR WITHOUT A CENTER SEAM AND THE PEPLIN AND WITH THE SLEEVES BOX-PLAIED OR GATHERED, AND WORN WITH THE FRONTS ROLLED TO THE BUST OR BELT) AND A DIVIDED SKIRT (TO BE USED WITH DIAMOND AND DROP FRAME WHEELS AND MADE IN EITHER OF TWO LENGTHS.)

(For Illustrations see Page 53.)

No. 1714.—This costume is again seen at figure No. 16 H in this number of THE DELINEATOR. The costume is here shown made of brown cycling cloth and

an under box-plait that has its outer folds tacked together for a short distance from the top and then falls with very

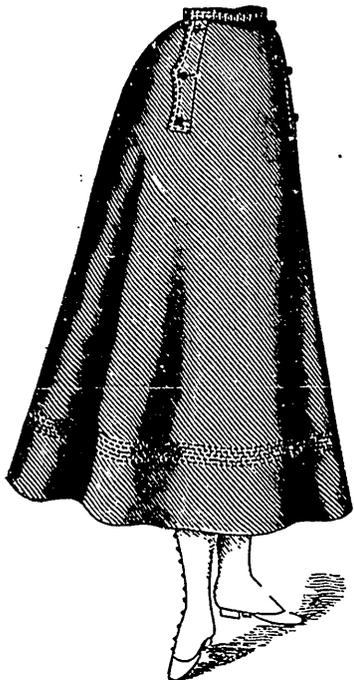
finished with stitching. The jacket has a smooth back that may be made with or without a center seam,

in a similar way in front, and in the under fold of the right plait a slash of convenient depth is made and finished for a placket, the closing being made with hooks and loops along the outer fold of the overlapping plait. A curved opening to an inserted pocket is made at each side of the front. Straps may

be buttoned to the sides of the skirt to prevent it from being blown about when riding; they may be unbuttoned when the rider is dismounted. Four rows of machine-stitching finish the skirt, which may be made in either length illustrated. In the long skirt each divided portion measures a yard and seven-eighths at the lower edge in the middle sizes.

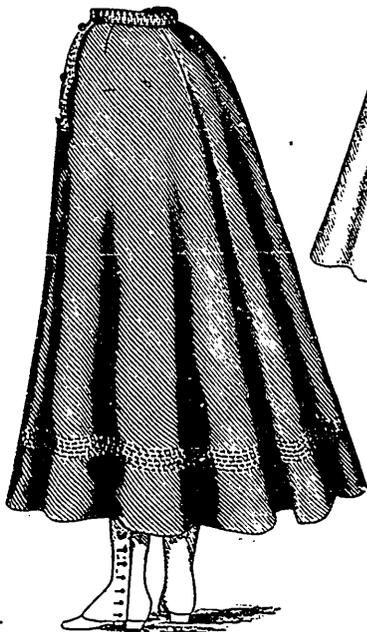
This admirable cycling costume may be made of broadcloth, cheviot, covert cloth, serge and any materials suitable for wheeling attire.

We have pattern No. 1714 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve



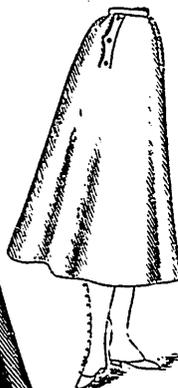
1686

Side-Front View.



1686

Side-Back View.

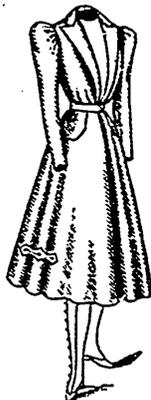


1686

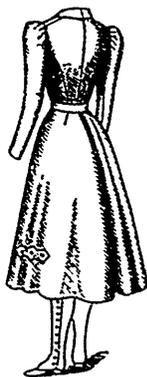
LADIES' MEDICUM-NARROW CIRCULAR CYCLING SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK. (TO BE IN EITHER OF TWO LENGTHS.)

(For Description see Page 52.)

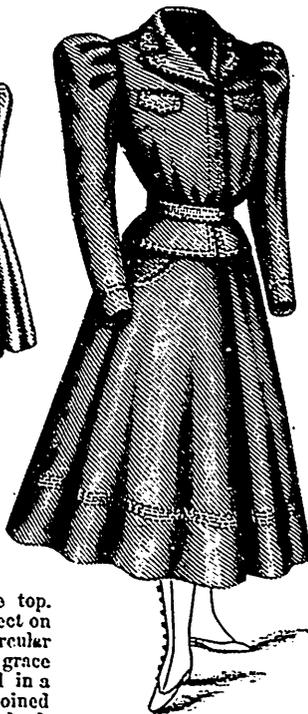
and wide under-arm gores give a smooth effect at the sides. The fronts are smooth at the top, but have gathered fulness at the waist and pouch slightly; they may be closed with a fly and reversed above the closing in lapels, which extend in points beyond the ends of the rolling collar, or they may be rolled in tapering lapels to the waist. A pointed lap covers an opening to a breast pocket in each front. The circular peplum, which may be used or not, has fulness



1714

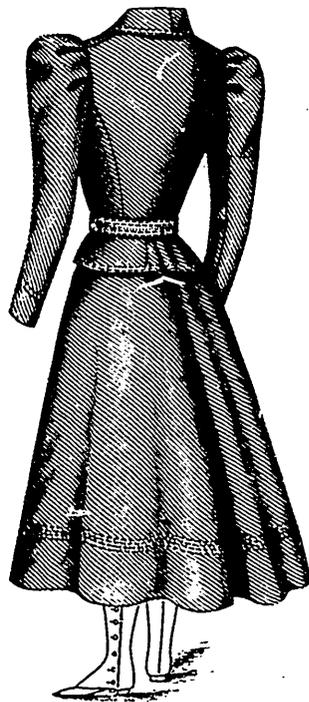


1714



1714

Front View.



1714

Back View.

MISSES' CYCLING COSTUME, CONSISTING OF A BELTED JACKET (TO BE MADE WITH OR WITHOUT A CENTER SEAM AND THE PEPLUM AND WITH THE SLEEVES BOX-PLAIED OR GATHERED, AND WORN WITH THE FRONTS ROLLED TO THE BUST OR BELT) AND A DIVIDED SKIRT (TO BE USED WITH DIAMOND AND DROP FRAME WHEELS AND MADE IN EITHER OF TWO LENGTHS).

(For Description see Page 52.)

underfolded in a box-plait at the center of the back, and its square ends meet at the center of the front; it is finished with a pointed belt that is closed in front. The two-seam sleeves may be gathered or arranged in three box-plaits at the top. The divided skirt may be worn with equally good effect on diamond or drop frame wheels. It consists of two circular portions that are wide enough to hang with exceeding grace when walking. Each portion has its side edges joined in a seam along the inside of the leg, and the portions are joined together by a center seam extending from the belt at the back to the belt in front. The skirt is fitted smoothly over the hips by three darts at each side, and a backward-turning plait is laid at each side at the back, the plaits being lapped widely at the top so as to completely hide the center seam and not flare below. Two forward-turning plaits are arranged

years, it will need three yards and three-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

Styles for Misses and Girls.

SUMMER STYLES FOR MISSES AND CHILDREN.

(For Illustrations see Page 55.)

FIGURE D 60.—This illustrates a Girls' dress. The pattern, which is No. 1682 and costs 10d. or 20 cents, is in nine sizes for girls from four to twelve years of age, and is shown again on page 59.

A pretty effect is here achieved in the dress with figured lawn, fine all-over embroidery and embroidered edging and insertion. The dress is stylishly made with a five-gored skirt that is quite smooth at the top of the front and sides, but ripples below the hips and falls in full folds at the back. The skirt is trimmed with insertion and edging and joined to a fanciful body, having a pouch front, full back drawn down trimly, and a graceful Tudor yoke outlined by a graduated Bertha frill that is deepest on the shoulders. Puffs are at the top of the sleeves.

The mode is dainty for all the sheer Summer goods in combination with all-over embroidery or fancy tucking. Silk or thin woollens would be equally pleasing if trimmed with lace and ribbon.

The straw hat is trimmed with flowers and lace.

FIGURE D 61.—**LITTLE GIRLS' OUTDOOR TOILETTE.**—This represents a Little Girls' dress and poke bonnet. The dress pattern, which is No. 1662 and costs 7d. or 15 cents, is in eight sizes for little girls from two to nine years of age, and is shown again on page 69. The bonnet pattern, which is No. 1616 and costs 5d. or 10 cents, is in four sizes from two to eight years old.

An air of quaintness makes this simple toilette particularly pleasing. The dress is here shown made of daintily tinted India silk, with joined rows of insertion for the tab epaulettes, which spread over short puffs on the close sleeves, and for the deep yoke filling in the square neck; it is shirred and finished in a frill across the top at the back and front and falls free below the shirrings in slip style. A frill of embroidered edging trims the epaulettes, giving a pretty, fluffy effect, and narrow edging headed by insertion gives a dainty touch at the wrists. Fancy stitching holds in place the hem of the dress.

The picturesque little bonnet is known as the Victorian bon-

net; it is made of Swiss and India silk and trimmed with ribbon which also forms ties.

The dress will also develop beautifully in lawn, Swiss, dimity or batiste combined with fancy tucking and trimmed with lace or embroidered insertion; and the bonnet may match the dress or be of silk. The dress may be low-necked, with short sleeves for wear with or without a gümpe.

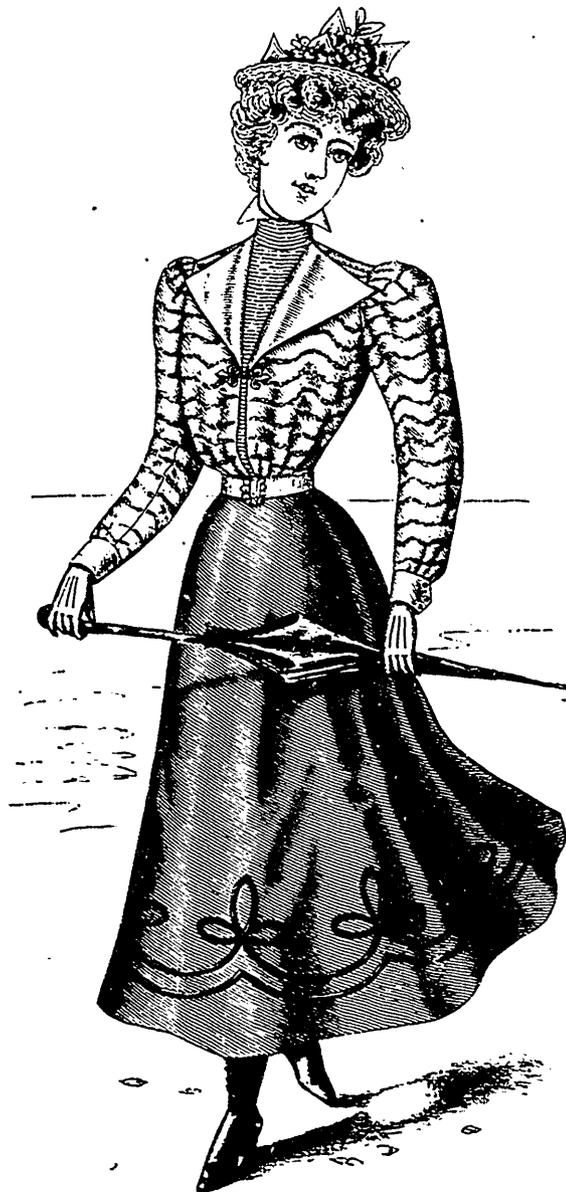


FIGURE No. 12 II.—This illustrates MISSES' AFTERNOON TOILETTE.—The patterns are Misses' Shirt-Waist No. 1698, price 10d. or 20 cents; and Skirt No. 9808, price 10d. or 20 cents.

(For Description see Page 57.)

net; it is made of Swiss and India silk and trimmed with ribbon which also forms ties. The dress will also develop beautifully in lawn, Swiss, dimity or batiste combined with fancy tucking and trimmed with lace or embroidered insertion; and the bonnet may match the dress or be of silk. The dress may be low-necked, with short sleeves for wear with or without a gümpe.

FIGURE D 62.—**CHILD'S DRESS.**—This illustrates a Child's dress. The pattern, which is No. 1675 and costs 7d. or 15 cents, is in seven sizes for children from one-half to six years old, and may be seen again on page 69.

Yoke dresses are always becoming to children, and an attractive feature of the frock shown at this figure is a round yoke, from which the dress hangs in slip fashion with pleasing fullness. Lawn was here used for the dress and is evenly tucked for the yoke, and the decoration of embroidered edging and insertion is simple yet very effective. Deep lace-bordered frills define the yoke in Bertha effect, the ends of the frills being wide apart at the front and back; they spread over full bishop sleeves confined by wristbands trimmed with frills of edging. The neck finish corresponds with the wristbands.

All materials suitable for children's wear will make up attractively in the dress, dimity, Swiss, figured lawn and organza, soft silk and challis being among the daintiest fabrics. Ribbon in any pretty shade may be added.

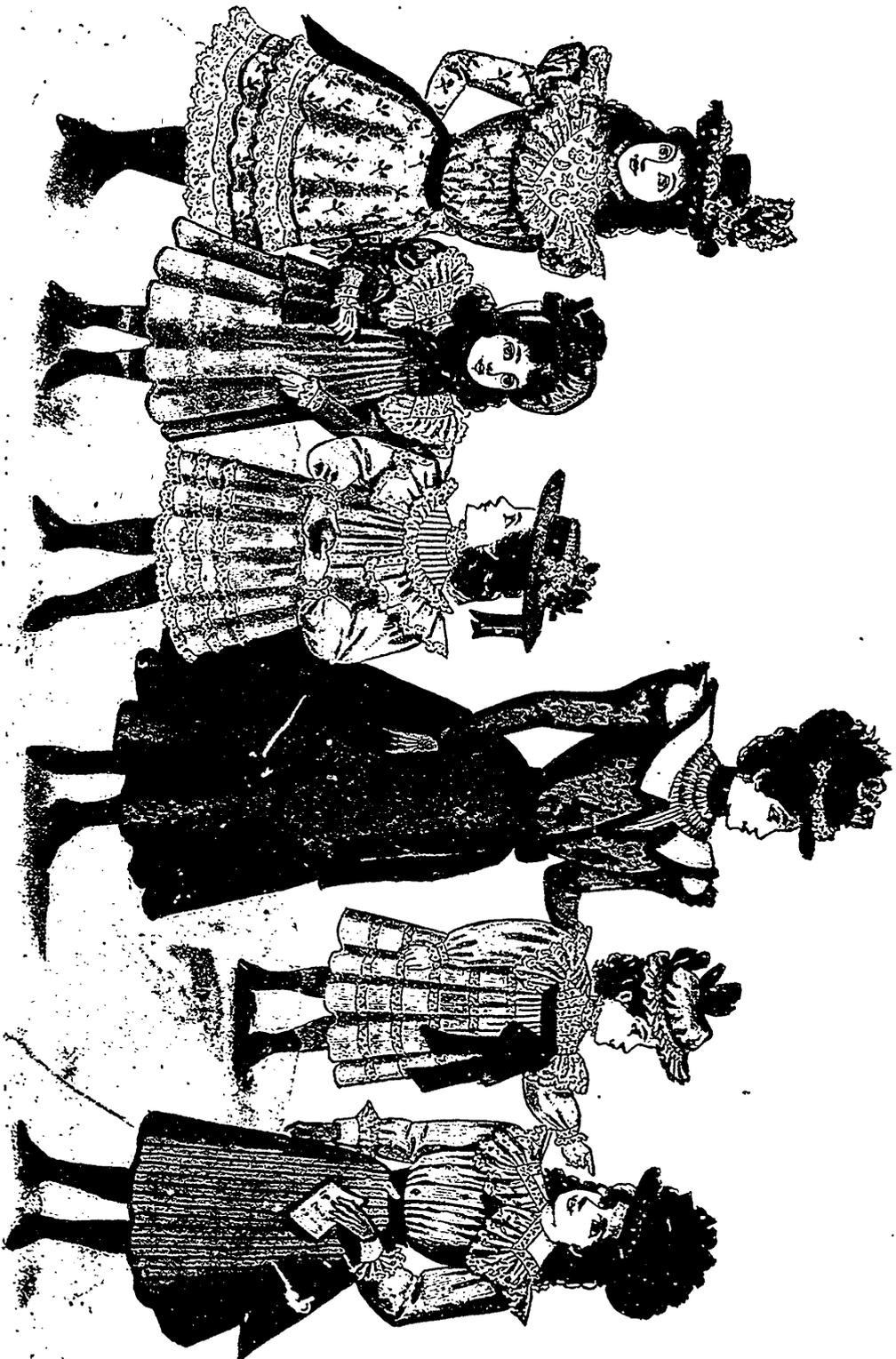
The hat is simply trimmed with flowers and ribbon.

FIGURE D 63.—**MISSES' TOILETTE.**—This consists of a Misses' basque-waist and skirt. The basque-waist pattern, which is No. 1650 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years old, and is differently portrayed on page 62. The skirt pattern, which is No. 9802 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years old.

This charming toilette for Summer afternoons comprises a basque-waist and a stylish skirt. In this instance the basque-waist is pictured developed in plain and figured

India silk and the skirt in novelty goods. The fronts of the outer body have becoming fullness at the bottom and separate with

(Descriptions Continued on Page 57.)



D 60.

D 61.

D 62.

D 63.

D 64.

D 65.

Summer Styles for Misses and Children.

DESCRIBED ON PAGE 54.

THE DELINEATOR.

JULY, 1898.

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H 13.

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Dresses for Cycling and General Wear for Young Ladies.

THE DELINEATOR.

DESCRIBED ON PAGES 58 AND 59.

JULY, 1893.

(Descriptions Continued from Page 54.)

a flare a little above the waist; a smooth Bertha falls from their upper edges and extends across the upper edge of the low-necked back, which has only slight fulness at the bottom. Above the outer body the waist is shirred; it may be plain, if preferred. Scolloped caps spread out on the sleeves, which are completed with prettily rounded cuffs. Frills of narrow ribbon trim the edges of the Bertha, caps and cuffs and the front edges of the fronts, and a stock and belt of wider ribbon match in color, the belt being tied in a bow with long ends.

The skirt is in three-piece style, with a graduated circular flounce, the upper edge of which is followed by a row of ribbon which emphasizes the tablier effect.

Plain or satin-striped challis or nun's-veiling would make up attractively in this toilette, with silk in any becoming color in combination and lace, or fancy band trimming would provide suitable garniture.

The hat is fashionably trimmed with lace, ribbon and flowers.

FIGURE D 64.—CHILD'S DRESS AND HAT.—This illustrates a Child's dress and hat. The dress pattern, which is No. 1708 and costs 7d. or 15 cents, is in seven sizes for children from one-half to six years of age, and is shown again on page 69. The hat pattern, which is No. 9153 and costs 5d. or 10 cents, is in four sizes from one to seven years old.

Another of the pretty yoke dresses is here shown, the yoke being square and made of joined rows of insertion. In this instance the frills crossing the shoulders are of embroidered edging and are mitred at the corners, and the remainder of the dress is of lawn. The dress has very short shoulder seams and hangs full from the yoke; it is prettily trimmed nearly to the top with encircling rows of insertion. The full sleeves are finished with wristbands of insertion and a frill of narrow edging. At the neck is a low standing collar of insertion having a frill of narrow edging at the top. A ribbon sash tied across the bottom of the yoke is a pretty addition.

There is no limit to the number of effects that can be produced

bined with this decoration on cottons, soft silks or fine woollens.

The hat with a soft crown and shirred brim is of lawn and is trimmed with ribbon.



1655

FIGURE D 65.—GIRLS' TOILETTE.—This consists of a Girls' shirt-waist and skirt. The shirt-waist pattern, which is No. 1674 and costs 7d. or 15 cents, is in eight sizes for girls from five to twelve years old, and may be seen in four views on page 66. The skirt



1655

Front View.



1655

Back View.

GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND FULL-LENGTH SLEEVES, OR WITH A SQUARE NECK AND WITHOUT SLEEVES TO WEAR WITH A GUIMPE.)

(For Description see Page 59.)

pattern, which is No. 9969 and costs 7d. or 15 cents, is in eight sizes from five to twelve years of age.

The pretty little shirt-waist is here shown made of lawn and trimmed with embroidered edging and insertion. It has a square yoke to which the full fronts and full back are joined after being gathered. The back is drawn in closely at the waist by tapes that are tied over the fronts, which close through a box-plait. A square sailor-collar is a dressy feature, and the sleeves are completed with roll-up cuffs.

Striped novelty goods were chosen for the skirt, which is of circular shaping and may be gathered or plaited at the back. A ribbon sash bowed at the back is worn.

Very young girls are delighted with the shirt-waist and skirt toilettes which are very generally worn by them this season. The skirts are made of serge, cheviot and also of linen crash, duck and piqué, and for the shirt-waist all the materials used for this garment, lawn, chambray, gingham, wash silk, etc., are used, and trimming is often added.

Flowers and an Alsatian bow of ribbon trim the straw hat.

FIGURE NO. 12 H.—MISSES' AFTERNOON TOILETTE.

(For Illustration see Page 54.)

FIGURE NO. 12 H.—This consists of a Misses' shirt-waist and skirt. The shirt-waist pattern, which is No. 1698 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is again shown on page 64. The skirt pattern, which is No. 9908 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age.

In this instance the toilette comprises a shirt-waist of heliotrope silk in fancy bayadère effect and watermelon-pink silk, and a skirt of heliotrope cheviot handsomely braided in black. The shirt-waist has blouse fronts that pouch slightly over a leather belt and open in revers over a chemisette front of the pink silk tucked. In this instance the fronts are rolled to the bust and are connected with a fancy braid ornament, but, if preferred, they may be rolled all the way to the belt. A pointed yoke is applied on the back, which has fulness at the waist. Points stand out from the top of the collar of tucked silk. The shirt sleeves are completed with cuffs having pointed, overlapping ends and closing with ball buttons.



FIGURE NO. 13 H.—This illustrates MISSES' REEFER JACKET.—The pattern is No. 1700, price 10d. or 20 cents.

(For Description see Page 59.)

in the dress by the addition of rows of baby ribbon put on plain or gathered through the center, and lace edging will be com-



1706

The skirt is in circular bell style and may be gathered or plaited at the back. Shirt-waists like this opening in rovers are extremely graceful and pretty and deserve the great popularity they enjoy. Chambray or percale, with piqué or tucked lawn for the chemisette front and collar, would be tasteful for them, and a row of insertion could border the revers. The skirt for wear with such a waist could be of piqué or of cloth.



1706

Front View.

1706

Back View.

GIRLS' DRESS.

(For Description see Page 60.)

serge or novelty goods, and trimming may be added or not. Flowers and ribbon trim the straw hat prettily.

GARMENTS FOR CYCLING AND GENERAL WEAR FOR YOUNG FOLKS.

(For Illustrations see Page 56.)

FIGURE 13 H.—BOYS' SHIRT.—This represents a Boys' shirt-waist and trousers. The shirt-waist pattern, which is No. 1699 and costs 7d. or 15 cents, is in ten sizes for boys from five to fourteen years of age, and is again pictured on page 73. The trousers pattern, which is No. 3783 and costs 7d. or 15 cents, is in twelve sizes from five to sixteen years old.

In this instance the trim suit comprises a shirt-waist of striped percale and trousers of wide-wale serge, a leather belt and a satin band-bow giving a natty finish. The shirt-waist is box-plaited at the back, and in front it is stitched in three forward-turning plaits at each side of a box-plait, through which the closing is made. The collar is removable, and the sleeves are finished with round cuffs.

The trousers reach just to the knee and are closed with a fly; they are provided with the customary pockets.

Percale and cambic are much liked for boys' shirt-waists, and striped, figured and polka-dotted patterns are equally popular. Any trousering of suitable weight may be selected for the trousers.

The sailor hat is banded with ribbon.

FIGURE 14 H.—LITTLE BOYS' COSTUME.—This illustrates a Little Boys' costume. The pattern, which is No. 1694 and costs 10d. or 20 cents, is in four sizes for boys from two to five years of age, and is shown in two views on page 72.

The sailor blouse costume, always a favorite for small boys, is here shown made of fancy cotton chevot and plain duck in white and red, white braid trimming the red effectively and red braid ornamenting the white material. The tapering ends of a square sailor-collar frame a shield that is finished with a low collar or band; and the blouse is closed with a fly below the shield, a cord frog at the ends of the collar giving a pretty touch. A patch pocket finished with a lap is applied on the left front, and pointed roll-up cuffs complete the sleeves tastefully.

The skirt is formed in side-plaits turning toward the back, giving the effect of a broad box-plait at the front.

Piqué is pretty for a costume like this, fancy piqué for all but the shield, collar and cuffs, or plain piqué in white and a color being effective, and washable braid and nautical emblems, such as anchors, chevrons, etc., will afford suitable ornamentation.

The cap is of white duck.

FIGURE 15 H.—GIRLS' OUTDOOR TOILETTE.—This consists of a Girls' reefer jacket and skirt. The jacket pattern, which is No. 1677 and costs 7d. or 15 cents, is in ten sizes for girls from three to twelve years of age, and is differently portrayed on page 62. The skirt pattern, which is No. 8666 and costs 10d. or 20 cents, is in six sizes from four to nine years old.

The skirt is here shown made of white piqué; it is in four gores and is nicely shaped to hang in ripples at the sides.

The jacket is of white and red cloth, and gilt buttons are used for the double-breasted closing, with black braid and machine-stitching for decoration. The jacket is in reefer style and has a removable sailor-collar over a permanent sailor-collar. The sleeves are stylishly shaped, and side pockets covered by laps are inserted in the fronts.

Toilettes for dressy and general wear can be copied after this mode, any material being suitable for the skirt, and cloth in becoming shades and also in mixed effects being appropriate for the jacket. Edging, braid and ribbon may be used to trim.

Quills fastened under a large fancy button decorate the Tam-O-Shanter hat.

FIGURE 16 H.—MISSES' CYCLING COSTUME.—This illustrates a Misses' cycling costume. The pattern, which is No. 1714 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is again shown on page 53.

A stylish cycling costume suitable for use with both diamond and drop frame wheels is here shown made up in brown cloth, with velvet for the collar and strappings and stitching for a finish.

The jacket is trimly belted, and the fronts pouch a trifle and are closed with a fly below lapels in which they are reversed by a rolling collar. Breast pockets finished with pointed laps are inserted in the fronts, which may be rolled to the waist, if preferred, and the back may be made with or without a center seam. A pelum may be added, and the sleeves may be box-plaited or gathered.

The skirt is in a new divided style, with a skillful arrangement of plaits at the front and back to conceal the division.

The costume will be made up in all the cycling cloths, as well as in crash and cotton homespun, which are so cool and comfortable for Summer wear.

The Tam-O-Shanter hat is becomingly trimmed.



FIGURE No. 20 H.—This illustrates MISSES' YOKE-WAIST.—The pattern is No. 1697, price 10d. or 20 cents.

(For Description see Page 60.)

FIGURE 17 H.—MISSSES' CYCLING TOILETTE.—This consists of a Misses' Eton jacket and cycling skirt. The jacket pattern, which is No. 9942 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age. The skirt pattern, which is No. 1117 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old.

The smart toilette here shown is made of white and blue duck, with white braid and stitching for a finish. The fronts of the belted Eton jacket are rolled to the belt in handsome lapels by a rolling collar, although, if preferred, they may be rolled only to the bust, a pretty shirt-waist being displayed between them. The back is perfectly close-fitting, and the sleeves may be gathered or box-plaited.

The skirt is circular and is perfectly smooth at the top all round. Plackets are made at each side of the front.

The suit will develop stylishly in any of the cycling materials for Summer wear and also in cloth, serge, cheviot, etc., and stitching will usually give the finish.

Quills and ribbon trim the Alpine hat suitably.

FIGURE 18 H.—BOYS' NORFOLK CYCLING SUIT.—This illustrates a Boys' Norfolk suit. The pattern, which is No. 1695, and costs 10d. or 20 cents, is in ten sizes for boys from three to twelve years of age, and is again portrayed on page 72.

Broken-check cheviot is here pictured in the handsome suit, and a leather belt and satin tie are worn. The jacket shows a box plait at each side of the front and back, and a shapely rolling collar finishes the neck.

The knee-trousers are closed at the sides. They are provided with the customary pockets and are ornamented with buttons along the lower part of the outside leg seams.

Cheviot and homespun are the most durable materials for cycling suits, and their effect is excellent when made up in the box-plaited Norfolk suits and finished with stitching. Plain brown, blue or gray serge or cloth can also be used, but mixed effects are preferable, as they show dust marks less readily than plain colors. The cap is of duck.

FIGURE No. 19 H.—MISSSES' REEFER JACKET.

(For Illustration see Page 57.)

FIGURE No. 19 H.—This illustrates a Misses' reefer jacket. The pattern, which is No. 1700 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 61.

This smart reefer jacket is in this instance pictured made of gray serge and finished with strappings of the material. The jacket is made with a close-fitting back showing coat-laps and coat-plaits and loose fronts closed in double-breasted style

The nattiest jackets this season are made of red cloth, with black, red or white strappings, according to taste, the black strappings, of course, having a subduing effect. Stylish jackets are also made of piqué, duck, serge, cheviot and fancy coatings of all kinds.

Flowers and ribbon trim the straw hat becomingly.

GIRLS' DRESS. (To be made with a high neck and full-length sleeves or with a square neck and without sleeves to wear with a guimpe.)

(For Illustrations see Page 57.)
No. 1655.
—Another



FIGURE No. 21 H.—This illustrates GIRLS' AFTER-NOON DRESS.—The pattern is No. 1706, price 10d. or 20 cents.

(For Description see Page 60.)



1682

Front View.

1682

Back View.

GIRLS' DRESS, WITH POUCH FRONT, TUDOR YOKE AND FIVE-GORED SKIRT

(For Description see Page 60.)



1682

view of this dress is given at figure No. 23 H in this magazine.

The simple little frock is here illustrated made of white lawn and is made quite elaborate-looking by a ribbon sash and a generous use of narrow lace edging. It may be made with a high neck and full-length sleeves or with a square neck and without sleeves to wear with a guimpe. The waist has a full front and full backs gathered at the top and bottom and joined to a deep, square yoke that is shaped with shoulder seams, and when made high-necked a standing collar completes it. At the sides the waist is smooth, the fulness being pushed well to the center of the front and back, and the front puffs out prettily. An applied belt finishes the waist, and the closing is made at the back with buttons and button-holes. The two-seam sleeve has slight gathered fulness at the top, and an encircling, gathered frill-cap fluffs out prettily over it. Two gathered frills are sewed to the yoke over each shoulder and with the caps give the effect of three graduated ruffles over the sleeves. The straight skirt is finished with a deep hem and is gathered at the top and sewed to the waist.

Dotted and plain Swiss, mull, batiste, dimity and all varieties of silks, also many woollen goods may be chosen for this frock.

with button-holes and large buttons below lapels in which they are reversed by a rolling collar. Convenient side-pockets are covered with laps, and the shapely sleeves may be either box-plaited or gathered.

A dress of pink-and-white checked French gingham is very prettily trimmed with white insertion and edging and a fancy pink and-white ribbon sash; it is made low-necked to wear over a dainty white guimpe.

We have pattern No. 1655 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years, needs four yards and an eighth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRL'S DRESS.

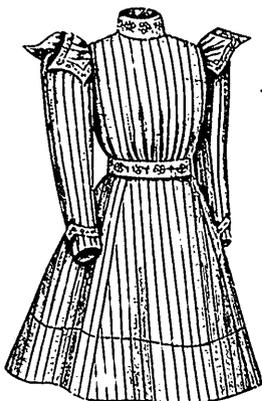
(For Illustrations see Page 53.)

No. 1706. — Another view of this dress may be obtained by referring to figure No. 21 H in this magazine.

The dress is a particularly pretty simple style. It is here shown made of white organdy and trimmed with ribbon and an abundance of lace insertion and edging. The waist has a lining closely fitted by shoulder and under-arm seams and single bust darts. The full front and full backs are gathered at the top and bottom, the front puffing out prettily, while the back is drawn down tight with the fullness well to the closing, which is made at the center. The close-fitting two-seam sleeves have slight gathered fulness at the top and are encircled by a frill cap, upon which rest two gathered frills that end a little in front and back of the shoulders, the three being of graduated depth and giving a stylish breadth to the shoulders. The waist is completed with a standing collar. Three cross-rows of insertion decorate the front of the waist prettily, their position being designated in the pattern by lines of perforations. The full round skirt is gathered at the top and hangs from the body in pretty folds.

Silk, dotted and plain Swiss, lawn, gingham, challis, Henrietta, cashmere and vailings of all kinds are suitable for this frock, and lace or embroidered edging and insertion may be utilized for decoration with charming effect. Red-and-white checked silk and lace edging are combined in a pretty frock, and a tasteful decoration is supplied by narrow red ribbon ruchings, rows of it being arranged around the skirt, on the front of the waist and on the sleeves.

We have pattern No. 1706 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for four yards of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



1676

Front View.



1676

Back View.

GIRL'S DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE BODY LINING.)

(For Description see Page 61.)

stock and belt of emerald-green ribbon adds to the good effect. The square yoke at the front and back is of becoming depth and the full front puffs out becomingly, while the full back is drawn down trimly at each side of the closing. A fluffy effect is given by double frill-caps falling in full, pretty folds upon the close-fitting two-seam sleeves.

Such perennial favorites as yoke-waists and shirt-waists are made of all materials, and every sort of trimming can be used, according to the fabric. At this season cool, pretty lawns, dotted Swiss, organdy and also the more durable chambray and gingham are employed for yoke-waists, with lace and ribbon for garniture.

The straw hat is becomingly trimmed with flowers and ribbon.

GIRLS' DRESS WITH POUCH-FRONT, TUDOR YOKE AND FIVE-GORED SKIRT.

(For Illustrations see Page 59.)

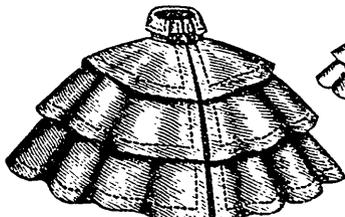
No. 1682.—At figure D 60 in this issue of THE DELINEATOR this dress is again represented.

National-blue serge is here pictured in this attractive dress. The waist is made over a lining fitted by single bust darts and shoulder and under-arm seams and is closed at the back. The upper part of the waist is a smooth, deep Tudor yoke that is fitted by shoulder seams; the full front and full backs are gathered at their upper and lower edges, the front blousing very slightly, while the back is drawn tight. A full Bertha-frill, which is narrowest at the center of the front and back and deepest over the shoulders, follows the lower outline of the yoke and gives the broad, fluffy effect so desirable. At the neck is a standing collar topped by a frill of silk. Short puffs are arranged at the top of the two-seam sleeves, and a frill of silk finishes the wrists. The five-gored skirt, which is joined to the waist, is smooth at the front and over the hips and breaks into ripples at the sides. It is gathered at the back, and a ruffle of silk decorates it at the bottom. A ribbon sash with long, fringed ends is prettily bowed at the back.

Challis, crepon, barège, vailing, China and India silk and cashmere are pretty materials for a dress of this style.

Ribbon and ruffles of silk will trim it satisfactorily. Combinations of color and fabric are suited to the mode, and many pretty effects may be realized.

We have pattern No. 1682 in nine sizes for girls from four to twelve years of age. For a girl of nine years, the dress requires three

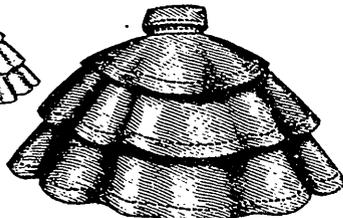


1654

Front View.



1654



1654

Back View.

MISSSES' AND GIRLS' CAPE. (TO BE MADE WITH TURN-DOWN OR STANDING MILITARY COLLAR.) KNOWN AS THE FOUR-IN-HAND CAPE.

(For Description see Page 61.)

FIGURE No. 20 H.

—MISSSES'

YOKE-WAIST.

(For Illustration see Page 53.)

FIGURE No.

20 H.—This illustrates a Misses' yoke-waist. The pattern, which is No. 1697 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is pictured in three views on page 64.

The waist is here shown developed in white lawn figured in blue. A charming effect is given by the decoration of lace insertion and edging, and the color contrast furnished by a

yards and an eighth of goods forty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 21 H.—GIRLS' AFTERNOON DRESS.

(For Illustration see Page 59.)

FIGURE No. 21 H.—This illustrates a Girls' dress. The pat-

tern, which is No. 1706 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 58.

The dress is very dainty as here represented made up in dotted Swiss, a simple arrangement of lace edging and narrow ribbon with a sash of wide ribbon giving a pretty effect. The straight, gathered skirt is joined to the body, which has a full front puffing out becomingly at the center and full backs drawn down tight at each side of the closing. The neck is finished with a standing collar, and the broad, fluffy effect now desirable is contributed by triple frill-caps standing out upon the close sleeves.

The dress, being easy to make and yet pleasing in effect, will be a favorite for general wear, and, if desired, a really elaborate air can be given by a decoration of lace and ribbon that may be as lavish as taste directs. All of the dainty figured lawns and organdies will make pretty frocks of this style.

The straw hat is becomingly bent and trimmed with ribbon and flowers.

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE BODY LINING.)
(For Illustrations see Page 60.)

No. 1676.—This dress is shown differently made up at figure No. 22 II in this number of THE DELINEATOR. Striped blue gingham was here used for this simple dress, which may be made with or without the body lining,

wash dresses being often preferred without the lining so as to make them easy to launder. The body is smooth at the top both back and front and also at the sides, and slight fullness in the lower part of the front and back is collected in gathers at the waist and drawn well to the center. The closing is made with buttons and button-holes at the center of the back. The two-seam sleeves



1700



1700

Front View.



1700

Back View.

MISSSES' REEFER JACKET, WITH CLOSE-FITTING BACK. (TO HAVE THE SLEEVES BOX-PLAITED OR GATHERED.)
(For Description see Page 62.)

have gathered fullness at the top, and the dress is relieved from severe plainness by oddly shaped caps that are slightly gathered at the top. The caps are bordered with a row of insertion, and a row of similar insertion trims the sleeves in pointed

cuff effect. A standing-collar and applied belt covered with a row of wide insertion complete the waist. The four-gored skirt, which is joined to the waist, is smooth at the top across the front and sides and ripples slightly below the hips; it is gathered at the back, where it falls in pretty folds.

Among the many materials suitable for a frock of this style are percale, chambray, wash chevot, challis, serge and light-weight woollen goods, and on these lace, ribbon and wash braid will provide appropriate garniture. A tie of ribbon bowed at the throat would be a pretty addition.

We have pattern No. 1676 in nine sizes for girls from four to twelve years of age. For a girl of nine years, the dress will require two yards and three-fourths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



1707



1707

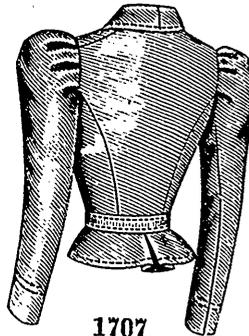


1707



1707

Front View.



1707

Back View.

MISSSES' BELTED JACKET, WITH POUCH FRONT. (TO BE WORN CLOSED OR OPEN, WITH THE FRONTS ROLLED TO THE BUST OR BELT AND MADE WITH OR WITHOUT A CENTER-BACK SEAM AND THE CIRCULAR PEPLUM AND WITH THE SLEEVES BOX-PLAITED OR GATHERED.)
(For Description see this Page.)

collar shows a very narrow turn-over portion with its ends far apart; and a pointed strap secured with buttons and button-holes may be used in closing the cape, or hooks and loops may be used instead. The cape has a graceful sweep of a little over two yards and a half in the middle sizes.

Tweed, whipcord, camel's-hair, coaching and covert cloths are appropriate materials for the cape, and braid decoration may be used but is not necessary to a stylish completion. A pretty cape of tan whipcord is lined with bright-blue plaid taffeta silk. Two rows of tan braid of different widths decorate each section of the cape.

We have pattern No. 1654 in six sizes from six to sixteen years of age. To make the cape for a miss of twelve years, it will require a yard and five-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSSES' BELTED JACKET, WITH POUCH FRONT. (TO BE WORN CLOSED OR OPEN, WITH THE FRONTS ROLLED TO THE BUST OR BELT, AND MADE WITH OR WITHOUT A CENTER-BACK SEAM AND THE CIRCULAR PEPLUM AND WITH THE SLEEVES BOX-PLAITED OR GATHERED.)

(For Illustrations see this Page.)

No. 1707.—Blue cloth was chosen for this stylish jacket, which is finished in tailor style with machine-stitching. The smooth back may be made with or without a center seam and is given very graceful lines by wide side-back gores. The fronts are smooth at the top, but have stylish fullness collected in gathers at the bottom, the gathers being tacked to stays; they blouse over very stylishly and may be rolled to the bust in small pointed lapels and closed below with a fly, or they may be worn open and rolled to the belt, both effects being illustrated. A rolling coat-collar finishes the neck, and pocket-laps that have rounding lower corners conceal openings to breast pockets. The two-seam sleeves may have their fullness collected in gathers or arranged in five box-plaits at the top, as preferred. The peplum is circular,

MISSSES' AND GIRLS' CAPE.

(TO BE MADE WITH TURN-DOWN OR STANDING MILITARY COLLAR.) KNOWN AS THE FOUR-IN-HAND CAPE.
(For Illustrations see Page 60.)

No. 1654.—A jaunty little tailor-made cape, known as the four-in-hand cape, is here illustrated made of blue faced cloth, with the simple finish afforded by machine-stitching. The cape may be made with either a turn-down or a standing military collar and comprises three circular cape-portions of graduated depth falling in pretty ripples about the shoulders. The turn-down

with an under box-plait at the center seam; it is joined to the jacket and its lower front corners may be square or prettily rounded, as shown in the engravings. The use of the peplum and pocket-laps is optional.

Velvet, broadcloth, cheviot, serge, covert coating, whipcord and Scotch mixtures are appropriate for the jacket, which may be plainly finished with machine-stitching or fancifully trimmed with braid.

We have pattern No. 1707 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, needs a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' REEFER JACKET, WITH CLOSE-FITTING BACK.
(TO HAVE THE SLEEVES BOX-PLAITED OR GATHERED.)

(For Illustrations see Page 61.)

No. 1700.—Another view of this jacket is given at figure No. 19 H in this magazine.

The smart jacket is here illustrated made of blue cloth and plainly finished with machine-stitching. It is of stylish length and is closely fitted at the back and sides by under-arm and side-back gores and a curving center seam, coat-laps and coat-plaits being arranged in the usual way. The loose fronts are reversed in stylish lapels that extend in points beyond the ends of the rolling collar; they are closed in double-breasted style below the lapels with buttons and button-holes, and openings to inserted side-pockets are concealed by square-cornered pocket-laps. The two-seam sleeves may be box-plaited or gathered at the top.

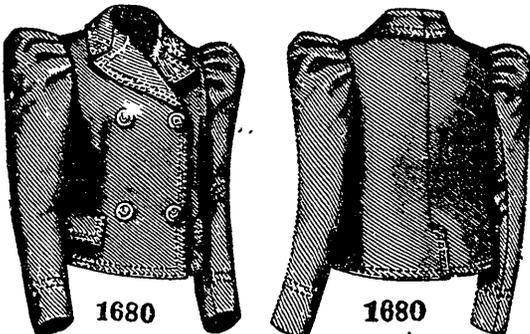
Serge, cheviot, whipcord, melton, duck and piqué are appropriate for this jacket, and a braid decoration may be added.

We have pattern No. 1700 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the garment needs a yard and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BOX-REEFER JACKET. (TO HAVE THE SLEEVES BOX-PLAITED OR GATHERED.)

(For Illustrations see this Page.)

No. 1680.—The smart box-reefer jacket here shown is made of tan broadcloth, with a finish of machine-stitching. It has a loose sack back, with a center seam terminated at the top of coat-laps, and double-breasted fronts in reefer style lapped and closed with button-holes and buttons. The fronts are reversed in pointed lapels by a handsome rolling collar. Square-cornered pocket-laps cover openings to side pockets in the fronts. The two-seam sleeves may be gathered or arranged in five box-



1680

Front View.

1680

Back View.

MISSES' BOX-REEFER JACKET. (TO HAVE THE SLEEVES BOX-PLAITED OR GATHERED.)

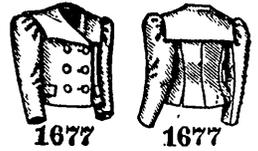
(For Description see this Page.)

plaits at the top where they puff out in a very stylish way.

Faced cloth is most popular for jackets of this style, and light colors are generally chosen at this season. The collar, lapels and pocket-laps are sometimes inlaid with velvet in a

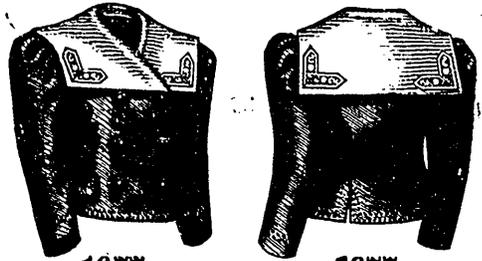
darker shade than the cloth.

We have pattern No. 1680 in seven sizes for misses from ten to sixteen years old. To make the jacket for a miss of twelve years, requires a yard and a half



1677

1677



1677

Front View.

1677

Back View.

GIRLS' REEFER JACKET, WITH REMOVABLE SAILOR-COLLAR OVER A PERMANENT SAILOR-COLLAR.)

(For Description see this Page.)

of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' REEFER JACKET, WITH REMOVABLE SAILOR-COLLAR OVER A PERMANENT SAILOR-COLLAR.

(For Illustrations see this Page.)

No. 1677.—Another view of this jacket may be obtained by referring to figure No. 15 H in this magazine.

Blue serge was here used for the jacket, which is a natty reefer style with white piqué for the removable sailor-collar. Wide side-back gores and a curving center seam give most graceful lines to the back, and the side-back seams are terminated a short distance from the lower edge. The fronts are lapped and closed in double-breasted style with button-holes and buttons and are cut slightly low at the neck. A permanent sailor-collar has wide ends lapped with the fronts, and over it may be worn a removable sailor-collar that is somewhat larger but of similar shape. The removable collar is attached with buttons and button-holes to the inside of the jacket and is ornamented in each corner with a novel arrangement of embroidered insertion. The two-seam sleeves are gathered at the top, and square-cornered pocket-laps cover openings to inserted side-pockets in the fronts. Machine-stitching gives a neat completion to the jacket.

Piqué, duck, French flannel, cheviot, serge, etc., will be suitable for a jacket of this style, and braid, ribbon and embroidered edging and insertion may trim it.

We have pattern No. 1677 in ten sizes for girls from three to twelve years old. To make the jacket for a girl of nine years, needs a yard and five-eighths of material forty inches wide, with five-eighths of a yard of goods twenty-seven or more inches wide for the removable collar. Price of pattern, 7d. or 15 cents.

FIGURE NO. 22 H.—GIRLS' DRESS.

(For Illustration see Page 63.)

FIGURE NO. 22 H.—This represents a Girls' dress. The pattern, which is No. 1676 and costs 10d. or 20 cents, is in nine sizes for girls from four to twelve years old, and may be again seen on page 60.

The dress is fashioned with perfect simplicity. Inexpensive gingham was here chosen for it, yet an ornate air is imparted by a tasteful arrangement of embroidered insertion in two widths. At the top the body is smooth, but pretty fulness introduced in the lower part is drawn well to the center of the front and back by gathers. Oddly shaped caps standing out broadly over the sleeves give an air of good style to the frock, which is closed at the back; and the belt and standing collar are of insertion. A four-gored skirt that is smooth at the top across the front and sides and gathered at the back is joined to the waist and flares in a pretty way.

A plain dress like this can be used all the year round if

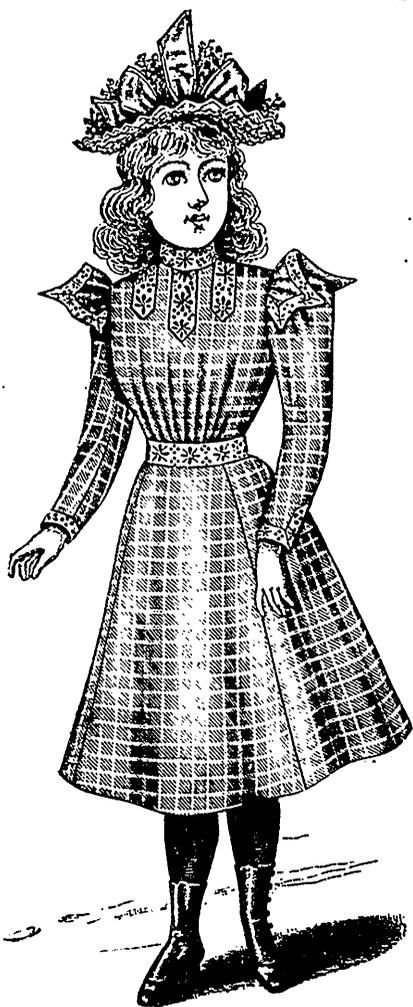


FIGURE No. 22 H.—This illustrates GIRLS' DRESS.—
The pattern is No. 1676, price 10d. or 20 cents.
(For Description see Page 62.)

made up in plain or finely dotted challis or in soft cashmere or flannel; but if intended only for Summer wear, chambray, lawn, dimity or piqué may be chosen.

Ribbons and flowers are artistically mingled on the straw hat.

MISSES' BASQUE-WAIST. (TO BE SHIRRED OR PLAIN ABOVE THE OUTER BODY.)
(For Illustrations see this Page.)

No. 1650.—At figure D 63 in this number of THE DELINEATOR this basque-waist is shown differently developed.

This attractive basque waist is here represented made of fine cashmere and silk and trimmed with ruchings of narrow ribbon

and a wide ribbon sash-belt that is tied in a bow with long ends at one side of the front. The waist is supported by a fitted lining that is closed at the center of the front. A full vest that is gathered at the bottom and shirred in round-yoke effect at the top in line with shirrings in a full shallow yoke at the back is a very pretty feature; it is closed at the center and gives the fashionable guimpe effect above the fronts and back, which are quite low in rounding outline. The fronts have gathered fulness at the waist and pouch just enough to be stylish; they meet for a short distance above the waist and then separate in V fashion, displaying the vest between. The wide seamless back is smooth at the top and has fulness at the waist drawn well to the center by gathers. An applied belt is entirely hidden by the ribbon belt, and the high standing collar closes at the front. A smooth Bertha-collar in rounding outline and scooped sleeve-caps are becoming features of the waist. The two-seam sleeves are made over coat-shaped linings; they are gathered at the top and finished with roll-over fancy cuffs that are deepest at the outside of the arm.

Plain, figured or satin-striped nua's-vailling, challis, barège, poplin, etc., combined with silk, chiffon, Liberty gauze, etc., may be effectively used in a basque-waist of this style.

We have pattern No. 1650 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the waist needs a yard and three-fourths of dress goods forty inches wide, with a yard and three-eighths of silk twenty inches wide for the yoke. Price of pattern, 10d. or 20 cents.

MISSES' SHIRT-WAIST, OPENING IN REVERS TO THE BUST OR WAIST OVER A CHEMISSETTE-FRONT.

(For Illustrations see Page 64.)

No. 1698.—This stylish shirt-waist is shown differently made up at figure No. 12 II in this magazine.

Blue silk is here combined with white silk in the attractive shirt-waist, which is made over a lining smoothly fitted by center and under-arm seams and closed at the front. A bias, pointed yoke shaped by a center seam is applied on the seamless back, which has fulness at the bottom drawn well to the center by gathers at the waist. The fronts, also, are smooth at the top, but have fulness collected in gathers at the waist; they blouse over prettily at the center and may be rolled in wide pointed revers to the bust and connected below the revers with link buttons or cord looped over buttons; or they may be rolled to the waist, as illustrated. A chemisette-front of tucked white silk shows prettily all the way to the waist; it is sewed to the lining at one side and fastened with hooks and loops at the left side. The standing collar closes at the front, and over it is arranged a finely tacked white silk stock that closes at the left side. A point of white silk stands out from the top of the collar at each side of the front in a quaintly pretty way. The one-seam shirt sleeves are gathered at the top and bottom, and finished with straight cuffs having pointed, overlapping ends closed with buttons and button-holes, the opening at the back of the arm being finished with a continuous underlap. A white leather belt is worn.

Cashmere, challis, soft silk, zep'vr gingham, dimity and lawn may be used for a shirt-waist of this style. Lace or embroidered insertion may be used for trimming.

We have pattern No 1698 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the shirt-waist needs two yards and seven-eighths of yellow silk twenty inches wide, with a yard and five-eighths of white silk in the same width for the chemisette-front, collar, stock, points and revers-facings. Price of pattern, 10d. or 20 cents.

MISSES' YOKE-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 64.)

No. 1697.—Another view of this waist may be seen at figure No. 20 II in this number of THE DELINEATOR.

The ever popular yoke-waist, fashioned on up-to-date lines, is here illustrated made of white lawn, lace edging and a ribbon stock and belt supplying the decoration. The waist is closed at the back and may be made with or without the lining, which is fitted by under-arm and side-back gores and single bust darts. It has a deep square yoke, and

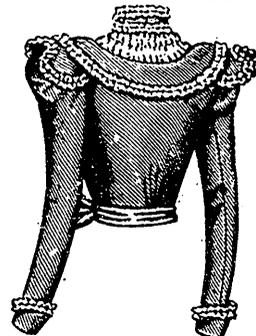


1650



1650

Front View.



1650

Back View.

MISSES' BASQUE-WAIST. (TO BE SHIRRED OR PLAIN ABOVE THE OUTER BODY.)—(For Description see this Page.)

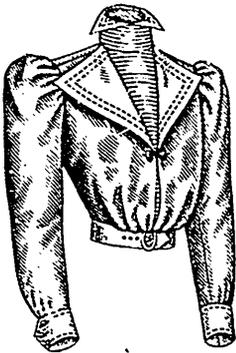
the fulness in the front and backs is collected in gathers at the top and at the waist. A smooth effect is given at the sides by under-arm gores. A gathered cap encircles the coat-shaped sleeves, and a smaller cap fluffs out prettily over it and ends



1698

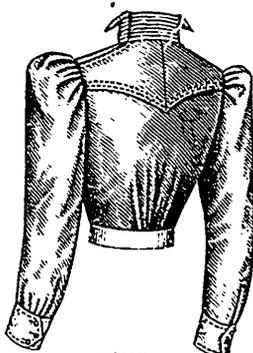
at the lower edges of the yoke. The ribbon stock is fastened under a pretty bow at the left side, and the ribbon belt closes at the closing of the waist.

Plaid and plain silks, Madras, chambray, percale, dimity, etc., are appropriate materials for the waist. Blue and brown plaid taffeta or wool goods will make up attractively. A charming waist of blue silk is made



1698

Front View.



1698

Back View.

MISSES' SHIRT-WAIST. OPENING IN REVERS TO THE BUST OR WAIST OVER A CHEMISE-FRONT.

(For Description see Page 63.)

with a tucked yoke and prettily trimmed with knife-plaitings of blue silk, which edge the sleeve caps and the wrists and outline the lower edge of the yoke.

We have pattern No. 1697 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist will need two yards of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSES' GUMPE, SHIRRED IN CIRCLES. (TO EXTEND JUST BELOW THE BUST OR TO THE WAIST.)

(For Illustrations see Page 63.)

No. 1691.—The extremely pretty guimpe here illustrated is made of silk *mousseline*, with satin for the stock. It is made on a lining that is smoothly fitted—single bust darts, a center seam and under-arm gores and closed at the center of the front. The guimpe may end just below the bust or extend to the waist, as preferred. It is shirred in circles to form pretty puffs and is closed along the left shoulder and under-arm seams. The one-seam sleeves, also, are gathered round and round all the way down and are finished at the wrist with frills that are deepest at the back of the arm. The pretty stock encircles the standing collar in three upward-turning plaits, and its ends are finished in frills and closed at the back.

China or Liberty silk, mull, chiffon, organdy and Swiss are some of the materials which may be suitably employed for making guimpes of this style, and baby ribbon, and lace edging may be used for decoration.

We have pattern No. 1681 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the guimpe requires two yards and a half of goods thirty-six inches wide, with half a yard of satin twenty inches wide for the stock. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' MOUSQUETAIRE DRESS SLEEVE.

(For Illustrations see Page 63.)

No. 1646.—This sleeve is an exceptionally pretty style for soft materials of all kinds, especially for sheer fabrics. It is made over a coat-shaped lining and has but one seam, both edges of which are gathered all the way to wrinkle the sleeve in mousquetaire fashion. The sleeve is gathered at the top and stands out prettily under double circular sleeve-caps that are edged with ruffles of narrow ribbon. The caps fluff out stylishly, and the wrists are trimmed with a ruffle of ribbon.

Vailing, silk, barège, camel's-hair, etc., will develop this sleeve satisfactorily, and lace and ribbon may be used to trim.

We have pattern No. 1646 in six sizes from six to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires a yard and a fourth of material forty inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' GUMPE.

(For Illustrations see Page 65.)

No. 1653.—This pretty little guimpe is pictured made of fine nainsook. It is shaped by shoulder and under-arm seams and closed with buttons and button-holes at the back. The guimpe is shirred four times in round puff-yoke effect and is turned in at the top to give a frill finish at the neck, the shirrings being tacked to a yoke stay. It is drawn in at the waist by a tape inserted in a casing and tied at the back, the fullness being thus thrown into soft folds. The full one-seam sleeves are gathered at the top and have a frill finish at the wrist with four rows of shirrings tacked to a stay above, this being in accordance with the upper part of the guimpe.

Organdy, mull, China and Liberty silk may be selected for a garment of this kind. Lace could be used for decoration.

We have pattern No. 1653 in six sizes for girls from two to twelve years of age. To make the guimpe for a girl of eight years, requires two yards of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

FIGURE No. 23 H.—GIRLS' PARTY DRESS.

(For Illustration see Page 66.)

FIGURE No. 23 H.—This illustrates a Girls' dress. The pattern, which is No. 1655 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years old, and is again pictured on page 57.

A charming effect is here pictured in the dress by using white organdy over pale-yellow taffeta and adding a pretty trimming of white lace edging and yellow baby ribbon and a broad ribbon to match for the sash. The waist has a square yoke above full backs that are drawn down trimly at each side of the closing and a full front pouching slightly over the sash. A full round skirt hangs from the waist. The dress is in this instance made with a low neck and without sleeves, frill caps surrounding the arm and double epaulette frills resting upon the caps serving for short sleeves and giving the fluffy appearance so desirable. The dress may be made with a high neck and long sleeves, if desired.

Pretty combinations could be arranged in the dress by making the yoke of a contrasting color or material or by introducing an ornamental fabric in the frill caps. A

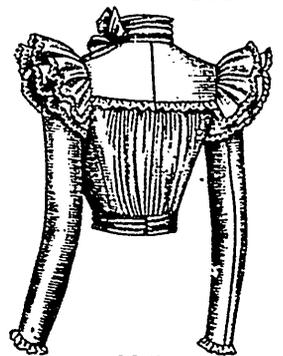


1697



1697

Front View.



1697

Back View.

MISSES' YORE-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 63.)

guimpe of mull, soft India silk or fine nainsook may be worn when the dress is made with a low neck and short sleeves.

GIRLS' SHIRT-WAIST, WITH SQUARE YOKE AND SAILOR COLLAR.

(For Illustrations see Page 66.)

No. 1674.—By referring to figure D 65 in this magazine, this shirt-waist may be again seen.

Figured lawn was here chosen for the shirt-waist. The upper part of the shirt-waist is a deep, square yoke fitted by shoulder seams. The full fronts and full back, which are connected by under-arm seams, are gathered at the top and joined to the yoke; and the fulness at the waist is adjusted by tapes run in a casing across the back and tied over the fronts. The closing is made at the center of the front through added box-plaits; and at the neck is a sailor collar that falls deep and square at the back and has widely flaring ends, its edges being bordered with a frill of wide edging. The one-seam shirt sleeves are gathered at the top and bottom and finished with roll-up cuffs that are trimmed with lace frills.

Lawn, Madras, gingham, dimity, etc., may be selected for this shirt-waist, and there are many wash silks that will be suitable. Lace or embroidery will provide a neat finish.

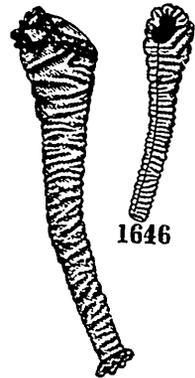
We have pattern No. 1674 in eight sizes for girls from five to twelve years of age. To make the shirt-waist for a girl of nine years, requires a yard and three-fourths of goods, thirty-six inches wide. Price of pattern, 7d. or 15 cents.

We have pattern No. 1668 in seven sizes for misses from ten to sixteen years of age. To make the sack for a miss twelve years, needs three yards and three-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 2) cents.

GIRLS' FANCY APRON.

(For Illustrations see Page 67.)

No. 1647.—A particularly dainty little apron is here illustrated made of dotted Swiss and Platt Valenciennes lace edging. Its full gathered skirt is hemmed at its lower and back edges and joined to a belt that closes at the center of the back, the back edges of the skirt being several inches from the ends of the belt so as to be apart all the way. The bib is a very pretty feature. It consists of full front and full back-portions frill-finished at the top and stayed by narrow yoke-shaped



1646

1646

MISSSES' AND GIRLS' MOUSQUETAIRE DRESS SLEEVE.

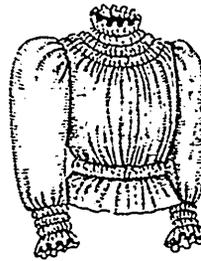
(For Description see Page 64.)

MISSSES' DRESSING-SACK.

(For Illustrations see Page 67.)

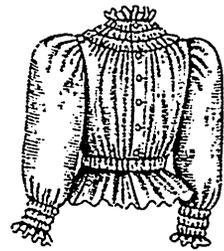
No. 1668.—Simplicity and comfort are combined in this dressing-sack, which is illustrated made of blue French flannel. The sack has loose fronts which are separated from the wide, seamless back by under-arm gores. The fronts have gathered fulness at the neck at each side of the closing, which is made at the center with buttons and button-holes. The back, while smooth at the top, has pretty fulness collected in two rows of gathers at the waist, the gathers being tacked to a stay, and at the ends of the gathers are tacked ribbons that are tied over the fronts. The turn-over collar is bordered with a wide frill of the material prettily pinked; it is pointed at the back and its ends flare widely. The sleeves are shaped with only one seam and are gathered at the top and bottom and finished with a narrow wristband, from which frills of the material pinked at the lower edge fall prettily over the hand. Feather-stitching done with blue silk finishes the garment in a dainty way.

Comfortable and attractive dressing-sacks may be made of cashmere, eider-down, flannel, Henrietta and numerous washable materials. A bright-red cashmere sack which is particularly charming



1653

Front View.



1653

Back View.

GIRLS' GUIMPE.

(For Description see Page 64.)

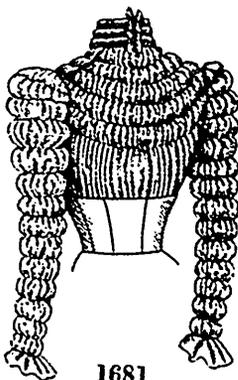


1681



1681

Front View.



1681

Back View.

MISSSES' GUIMPE, SHIRRED IN CIRCLES. (TO EXTEND JUST BELOW THE BUST OR TO THE WAIST.)

(For Description see Page 64.)

pieces that meet in shoulder seams; their lower edges are gathered and joined to the belt, and to their side edges are joined fluffy bretelles of lace edging that are widest on the shoulders and taper to points at the belt. Ribbon covers the joining of the bretelles and are bowed coquettishly on the shoulders, and ribbon forms a pretty wrinkled belt that is finished with a bow at the back. A row of narrow edging gives a dainty touch to the frilled upper edges of the bib. The closing is made at the center of the back with buttons and button-holes.

Such an apron will give a dressy look to even the plainest frock. It may be copied in all sorts of pretty white goods, with embroidery or lace for the bretelles. Sometimes the bretelles will be of the material, with a hemstitched hem or a row of beading, insertion or edging for decoration. Gingham, chambray and percale are also suitable for these aprons.

We have pattern No. 1647 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the apron needs a yard and five-eighths of dotted Swiss thirty-six inches wide, with two yards and seven-eighths of lace edging six inches and a half wide for the frills. Price of pattern, 7d. or 15 cents.

FANCY WAISTS FOR SUMMER WEAR.

(For Illustrations see Page 7.)

Yokes are a pronounced feature of many of the waists this season, and yet there is no hint of monotony in the designs, for the outlines of the yokes are varied in a thousand particulars, and the addition of frills and other accessories tends also to give variety of effect. Cord shirrings, tuck shirrings and tiny tucks and box-plaits are some of the mediums used to create fanciful effects that are enhanced by dainty frillings of baby ribbon, ruchings of wider ribbon or knife-plaitings of Liberty silk or chiffon. Lace edging is always tasteful, and lace insertion gathered through the center to form ruchings and edged at both sides with baby ribbon forms another favored garniture. The sleeves define the arm almost to the shoulder and are made orna-

has the collar and sleeves edged with lace frills, and white insertion with red ribbon for ties contributes further decoration.

mental by caps of odd shape, puffs or drapings. In the new shirt-waist bodice, however, the sleeves are in shirt-sleeve style, comfortably loose and having cuffs with lapped ends shaped in points. Some of the newest styles are illustrated: patterns for them can be purchased for 10d. or 20 cents each, in sizes which vary according to the style of the bodice, and are given below.

An exceedingly attractive effect is achieved in a rather elaborate basque-waist by combining figured silk and white chiffon, ruchings of chiffon and ribbon contributing the garniture. The front of the waist pouches stylishly and is fancifully shaped at the top to disclose a tuck-shirred yoke of chiffon, a similar yoke of rounding outline being seen at the back. The waist is closed at the left side, and ornamental accessories are the novel sleeve-caps and circular cuffs flaring over the hands. The waist was fashioned according to pattern No. 9978, which is in eight sizes from thirty to forty-four inches, bust measure.

A stylish shirt-waist is made of silk by pattern No. 9999, which is in eight sizes from thirty to forty-four inches, bust measure. The fronts open in revers to the bust over a chemisette-front of tucked silk in the lovely shade called watermelon-pink, and the revers are faced with the pink silk. The fronts are closed with links below the revers, and their edges flare below in an effective way, though, if preferred, they could be folded back to the belt in revers. The stock and points standing out over it correspond with the chemisette-front and revers, and the remainder of the waist is of delicate green plaid silk.

A tucked-vest, revers and a peplum afford opportunity for many attractive combinations in the basque-waist representing pattern No. 9967, in eight sizes from thirty to forty-four inches, bust measure. As here made of figured and plain silk, with a stock tie of ribbon, velvet for the rolling collar, belt and wrist trimming, and an effective arrangement of ribbon and buttons on the revers, the waist is very pleasing. The vest and fronts have becoming fulness at the bottom, and fulness in the lower part of the back is collected in a box-plait at the center in the new way, the peplum being formed in two box-plaits directly below.

Violet and pale-lemon silk are united in a waist made especially charming by lengthwise groups of tucks in the fronts and back and double revers in which the fronts open over a blouse-vest closed through a box-plait at the center. Pointed double ornaments on the collar and double cuffs finishing the sleeves harmonize with the revers, which may extend to the belt, if desired: the effect here shown, however, link buttons connecting the fronts below the bust and buttons ornamenting them below, is very stylish. A ribbon stock and belt give the finishing touches. Pattern No. 1638, which is in eight sizes from thirty to forty-four inches, bust measure, was followed in making the waist.

Polka-dotted lawn, with *mousseline de soie* for the tuck-shirred vest and ruches of insertion edged with baby ribbon for decoration, was made up in a dressy tucked waist. The tucks encircle the waist and sleeves in groups, and the pretty vest is framed above the bust by revers. Circular cuffs finish the sleeves attractively. The design is embraced in pattern No. 9925, in seven sizes from thirty to forty-two inches, bust measure.

A yoke gracefully curved to form points is a pleasing feature of the waist embodied in pattern No. 9847, and frill caps spreading over the small sleeves increase the attractive appearance. The fronts and back are full below the yoke, which is of plain India silk covered with all-over lace, the remainder of the waist being of figured India silk, and a pretty decoration is arranged with knife-plaitings of *mousseline* and rows of narrow ribbon. The pattern provides for a low neck and cap sleeves, and is in seven sizes from thirty to forty-two inches, bust measure.

Another pretty yoke-waist is embraced in pattern No. 9991, which is in nine sizes from thirty to forty-six inches, bust measure. It is daintily made up in white lawn with lace insertion and edging and ribbon for decoration. The yoke is square and the full fronts puff out becomingly, while the full back is drawn down trimly. Frill caps spreading over the sleeves give the fluffy effect now generally sought.

A surplice basque-waist of up-to-date lines is pictured made of figured Summer silk, with the fancy yoke, collar and sleeve caps of plain silk overlaid with all-over lace and a decoration of lace ruchings supplemented by a ribbon belt closed under a buckle. The yoke is shown in fancy pointed outline above fronts having becoming fulness and lapping in surplice fashion, and the back is perfectly plain at the top but has plaited fulness at the bottom. The pattern is

No. 9826; it is in nine sizes from thirty to forty-six inches, bust measure.

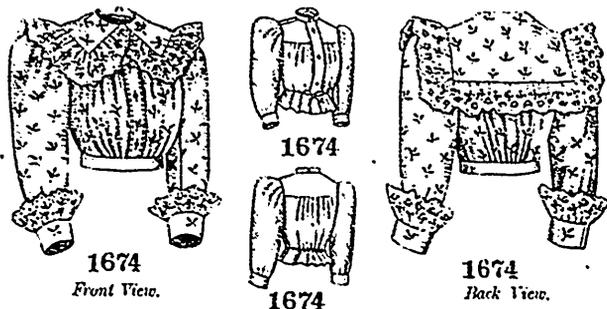
The Tudor waist is made with a prettily curved yoke above a full back and full fronts, and the yoke is outlined by double Bertha frills that are deepest on the shoulders, where they fluff out over the sleeves. The waist is made of plain white Swiss, and originality is expressed in the decoration, which consists of lace, velvet baby ribbon and a velvet ribbon stock and belt. The pattern is No. 9958, and is in seven sizes from thirty to forty-two inches, bust measure.

The basque made by pattern No. 9736 is a jaunty style for the promenade and other outdoor wear, and its smartness is in this instance increased by a decoration of black satin folds, which proves very effective on the maroon cloth used for the making: a vest of white cloth forms a striking contrast, the fronts being worn open or buttoned over it,



FIGURE No. 23 H.—This illustrates GIRLS' PARTY DRESS.—The pattern is No. 1655, price 10d. or 20 cents.

(For Description see Page 64.)



GIRLS' SHIRT-WAIST, WITH SQUARE YOKE AND SAILOR COLLAR.

(For Description see Page 65.)

according to fancy. The front blouses stylishly, while the back is trimly fitted; and the peplum may be omitted. The pattern is in eight sizes from thirty to forty-four inches, bust measure.

An exceedingly attractive decoration of ribbon frills headed

by lace insertion transforms a perfectly simple full waist into a dressy afternoon bodice. The trimming can be easily arranged as the correct outlines are indicated by perforations in the pattern, which is No. 9892; it is in nine sizes from thirty to forty-six inches, bust measure. Becoming fullness is introduced at the top and bottom of the fronts but only in the lower part of the back.

A combination of light and dark silk is arranged with gratifying results in a fancy busque-waist made according to pattern No. 9804, which is in seven sizes from thirty to forty-two inches,

NEW EFFECTS IN SUMMER SKIRTS.

(For Illustrations see Page 9.)

Trimmed skirts have now entirely superseded the plain styles, and they are shown in so many varieties that it is impossible to say what type predominates. If the shaping of the skirt is plain, fancy may have full sway in the matter of trimming, and the effects produced are of bewildering profusion and loveliness. Piqué makes an admirable Summer skirt for wear with shirt-waists at outings or in the country, and skirts even of this material are trimmed with insertion or fancy wash braid. Ribbon gathered at one edge is shown much favor as a decoration. On thin Summer goods like Swiss, organdy, lawn and grenadine lace edging or knife-plaitings of chiffon or Liberty silk are added, and rows of baby ribbon either plain or frilled constitute a fashionable trimming. The skirts illustrated on page 9 represent a variety of the leading modes and may be easily reproduced by the aid of patterns for them, each costing 1s. or 25 cents; they vary as to the sizes in which they are cut according to the style of the skirt, the sizes being given below.

A tablier skirt is effectively made up in figured lawn and trimmed with frills of self edged with velvet baby-ribbon. A gathered circular lower-portion finished to form a frill heading is joined to a tablier upper-portion, giving a stylish flare at the foot, while permitting a close effect above at the front and sides. The mode is admirable for all the sheer goods and is embraced in pattern No. 9872, in nine sizes from twenty to thirty-six inches, waist measure.

A Marquise skirt is made of white piqué according to pattern No. 9976, in nine sizes from twenty to thirty-six inches, waist measure, and an effective ornamentation is arranged with fancy wash braid and embroidered insertion. The upper part of the skirt and also the circular lower part or flounce are in seven gores, but the upper part is clinging at the front and sides, while the flounce springs out all round.

The charming fancifulness of the skirt made by pattern No. 9644 is due to the decoration of lace edging and insertion, the skirt being a plain six-gored shape mounted on a gored foundation skirt. The material is flowered organdy through which the foundation of silk gleams richly, and the trimming is arranged to give the effect of draperies opening over a petticoat. The pattern is in nine sizes from twenty to thirty-six inches, waist measure.

Three graduated circular flounces arranged to reveal the skirt, which is five-gored, in tablier outline, are the distinguishing features of a skirt made of gray serge by pattern No. 9870, which is in nine sizes from twenty to thirty-six inches, waist measure.

The flounces ripple prettily because of the circular shaping, and less than three could be used, if desired. Rows of narrow velvet ribbon put on with slight fullness trim the skirt attractively.

Only tall, slender women can affect the ruffled skirt of black taffeta representing pattern No. 9820, unless only one or two of the lowest are used. The skirt is five-gored, and the ruffles are graduated so that the effect of a short tablier is given. The ruffles are each finished to form a self-heading and edged with two rows of baby ribbon. The pattern is in six sizes from twenty to thirty inches, waist measure.

Fancy-striped dimity was selected for the shapely six-gored skirt made by pattern No. 9815, and a tasteful decoration is arranged with three tiny frills of the material and a row of insertion which heads the topmost frill. The pattern is in ten sizes from twenty to thirty-eight inches, waist measure.

A gathered Spanish flounce gives a wide sweep to the attractive skirt made of fancy organdy and trimmed with ribbon, lace insertion and edging. The flounce is straight, while the skirt is five-gored, the flounce contrasting with the smooth effect of the top at the front. The pattern is No. 9739 and cut in nine sizes from twenty to thirty-six inches, waist measure.

Foulard silk is pictured in the skirt made by pattern No. 9928, which is in nine sizes from twenty to thirty-six inches, waist measure. The skirt is in three-piece style, with a narrow front-gore, and three circular flounces placed on it are graduated to be deepest at the back, where the upper one extends to the belt. Ruchings of ribbon follow the upper edge of the topmost flounce to emphasize the tablier effect produced by the arrangement of the flounces and also trim the lower edge of each flounce.

Another three-piece skirt was made by pattern No. 9875, in seven sizes from twenty to thirty-two inches, waist measure. The skirt is designed to be made with eight or fewer scanty bias ruffles, and the effect is extremely pretty in this instance, the ruffles being made of striped grenadine and the skirt of black taffeta. Ribbon frills trim the lower edges of the ruffles.



1668
Front View.



1668
Back View.

MISSSES' DRESSING-SACK.
(For Description see Page 65.)

bust measure. Lace overlies a yoke that appears above fancy fronts, and the collar is covered with lace to match. A jabot revers defining the front edge of the right front, which laps over the left front in surplice style, is edged with a frill of ribbon, and a fluffy trimming of lace is added on the left front and on odd caps and cuffs that render the sleeves ornamental.

A simple style of full waist made of lawn is rendered decorative by frills of Liberty silk edged with baby ribbon, the effect being novel and pleasing. A lace-edged frill rising from a standing collar surrounded by a ribbon stock gives the fashionable high-neck finish, and triple caps bordered with lace-edged frills contribute breadth to the figure. The belt matches the stock.



1647
Front View.



1647
Back View.

GIRLS' FANCY APRON.
(For Description see Page 65.)

The waist was made by pattern No. 9858, which is in eight sizes from thirty to forty-four inches, bust measure.

A round yoke of all-over lace gives character to a busque-waist made of plaid organdy by pattern No. 9907, which is in nine sizes from thirty to forty-six inches, bust measure. The waist is full below the yoke both front and back, and rounding caps lie smoothly upon fullness at the top of the sleeves. The standing collar is cut from velvet, and ribbon frills provide a dainty trimming, a belt of satin ribbon closed under a buckle giving the finish at the lower edge.

Styles for Little Folks.



FIGURE No. 24 H.—This illustrates CHILD'S OUTDOOR TOILETTE.—The patterns are Child's Jacket No. 1648, price 7d. or 15 cents; and Dress No. 1675, price 7d. or 15 cents.

(For Description see this Page.)

ton-holes and pearl buttons and is closely fitted at the back by a center seam and side-back gores extending to the shoulders, box-plaits being prettily underfolded below the waist and a pointed strap adjusted across the top of the plaits. The jacket is made dressy by a deep, square sailor-collar with stole ends over which rolls a smaller collar of similar outline. Roll-up cuffs complete the sleeves, and square patch-pockets are stitched on the fronts.

The dress, for which plaid gingham was selected, hangs full from a round yoke, and Bertha frills, the ends of which fall wide apart at the front and back, spread over bishop sleeves.

For best wear the dress will be made of fine lawn or Swiss combined with all-over embroidery or fancy tucking, and the jacket of piqué in white, pink, gray or blue, while better service will be given by gingham or percale dresses and cloth jackets.

The hat is prettily bent and is trimmed with ribbon.

LITTLE GIRLS' FRENCH DRESS, CLOSED AT THE LEFT SIDE OF THE FRONT. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see this Page.)

No. 1712.—A different development of this dress is shown at figure No. 25 II in this number of THE DELINEATOR.

A dainty dress, which may be worn with or without a guimpe, is here illustrated made of pale-blue chambray. It is shaped in Pompadour outline at the top and has a full center-front and center-back that are double-shirred at the top and hang in pretty folds between side portions that are smooth under the arms, shirred for a short distance at the top and joined to a very shallow yoke having short shoulder seams. The yoke is covered with a row of embroidery that is mitred at the corners to lie smoothly and con-

FIGURE No. 24 H.—CHILD'S OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 24 II.—This consists of a Child's dress and jacket. The dress pattern, which is No. 1675 and costs 7d. or 15 cents, is in seven sizes, for children from one-half to six years of age, and is differently represented on page 69. The jacket pattern, which is No. 1648 and costs 7d. or 15 cents, is in seven sizes, from two to eight years old, and may be seen again on page 70.

The jacket is here shown of red serge trimmed with fancy and plain white braid and machine-stitching. It is in reefer style, closed in double-breasted fashion with but-

toned down the sides over the heels finishing the overlapping edges, and the dress is closed at the left side under the edging. The pretty puff sleeves are gathered at the top and bottom and finished with bands edged with frills of embroidery.

Lawn, organdy, Swiss, gingham, silk, are suitable materials for the frock, and any preferred mode of decoration may be adopted, ribbon, insertion and lace being appropriate. A dainty little dress is made of pink and white figured silk, and lace edging and narrow pink satin ribbon is used for trimming, with pretty effect. Three rows of the ribbon decorate the yoke and hems, and one row is applied on the sleeve bands.

We have pattern No. 1712 in seven sizes for little girls from two to eight years old. For a girl of five years, the dress calls for three yards and a half of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND FULL-LENGTH SLEEVES OR WITH A SQUARE NECK AND SHORT SLEEVES FOR WEAR WITH OR WITHOUT A GUIMPE.)

(For Illustrations see Page 69.)

No. 1662.—At figure D 61 in this magazine this dress is shown differently developed.

This pretty dress is here illustrated made of white India silk. It may be made with a high neck and full-length sleeves, or with a square neck and short sleeves for wear with or without a guimpe. The dress portion, which is square-necked, has short shoulder seams and is adjusted on a smooth body-lining which, when the dress is high-necked, is faced to have the effect of a Pompadour yoke and finished with a standing collar; it is quite smooth at the sides, and all the fulness is drawn to the center of the front and back in rows of shirrings made far enough from the top to form firm, headings. Two square tabs bordered with lace frills are arranged over each shoulder and stand out with a pretty flare over the sleeves, which may be short puffs or full-length close-fitting sleeves with puffs at the top.



1712



1712
Front View.



1712
Back View.

LITTLE GIRLS' FRENCH DRESS, CLOSED AT THE LEFT SIDE OF THE FRONT (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Description see this Page.)

Lawn, gingham, chambray and light-weight wool goods are used for this mode, and the decoration may be as elaborate as desired. Fine nainsook and all-over embroidery develop a charming little frock made with a square neck and

short sleeves, and edging and ribbon-run beading are combined in the trimming. The shoulder tabs are of all-over embroidery edged with an embroidered frill and ribbon-run beading, and three rows of the ribbon-run beading encircle the skirt. A guimpe of silk, cambric, nainsook, Swiss or lawn may be worn with this dress, with insertion and lace for trimming.

We have pattern No. 1602 in eight sizes for little girls from two to nine years of age. To make the dress for a girl of five years, will require five yards and an eighth of material twenty-two inches wide. Price of pattern, 7d. or 15 cents.



1708



1708

Front View.



1708

Back View.

CHILD'S SQUARE-YOKE DRESS, WITH STRAIGHT LOWER EDGE.

(For Illustrations see this Page.)

No. 1708.—At figure D 64 in this magazine this dress is shown differently developed.

Fine nainsook, embroidered edging and fancy tucking are here combined in this dainty little dress, and narrow embroidered edging and insertion supply the decoration. The dress is made with a square yoke, shaped with shoulder seams and is gathered where it joins the lower edge of the yoke, the fullness falling in graceful folds to the lower edge, which is finished with a deep hem. Only short shoulder seams fit the dress portion, and all fullness is drawn away from the sides. The neck is finished with a narrow band of insertion, which is trimmed at the top with a frill of edging. Included in the seams joining the dress portion to the side edges of the yoke are broad, gathered frills of embroidered edging with mitred corners; they fluff out prettily on the one-seam sleeves, which are gathered at the top and bottom and finished with wristbands trimmed to match the neck-band. The closing is made at the back with buttons and button-holes.

The dress may be made of light-weight woollen goods as well as the thinner fabrics, such as lawn, dimity, organdy, chambray, gingham, etc., and the hem may be hemstitched. Ruchings of ribbon or rows of insertion and embroidered edging may



1675



1675

Front View.



1675

Back View.

CHILD'S DRESS, WITH ROUND YOKE.

(For Description see this Page.)

needs three yards and three-eighths of nainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide for the yoke, and a yard and seven-eighths of embroidered edging five inches and a fourth wide for the frills, and three-fourths of a yard of insertion an inch and a half wide for the neck-band and wristbands. Price of pattern, 7d. or 15 cents.



1662



1662

Front View.



1662

Back View.

LITTLE GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND FULL-LENGTH SLEEVES OR WITH A SQUARE NECK AND SHORT SLEEVES) FOR WEAR WITH OR WITHOUT A GUIMPE.

(For Description see Page 63.)

be applied in any desired manner to decorate these dresses. We have pattern No. 1708 in seven sizes for children from one-half to six years old. For a child of five years, the dress

CHILD'S DRESS, WITH ROUND YOKE.

(For Illustrations see this Page.)

No. 1675.—Other views of this dress are given at figures D 62 and No. 24 H in this number of THE DELINEATOR.

White lawn and fancy tucking were here used for this pretty little dress. The dress portion, which has only very short shoulder seams, is gathered at the top across the front and back and is smooth at the sides; it is joined to a round yoke also shaped by shoulder seams and is finished at the bottom with a deep hem that is held in place by a row of fancy stitching. Gathered circular frills that stand out stylishly on the sleeves are included in the joining of the yoke and dress portion and are wide apart at the front and back; and a narrow lace-edged frill follows the entire lower outline of the yoke, the whole creating a very dainty effect. The one-seam sleeves have pretty fullness collected in gathers at the top and bottom and are completed with wristbands trimmed with insertion and edging. The low standing collar corresponds with the wristbands. The closing of the dress is made at the back with buttons and button-holes.

Nainsook, mull, percale, dimity, chambray, gingham, etc., are appropriate for the frock. A blue chambray dress may have the collar, wristbands and frills finished with white embroidered edging. When the dress is of silk the yoke may be of lace net and the trimming shirred baby ribbon.

We have pattern No. 1675 in seven sizes for children from one half to six years of age. To make the dress for a child of five years, needs three yards and three-eighths of

dered edging prettily decorate the collars of a piqué jacket. We have pattern No. 1663 in eight sizes for little girls from one to eight years of age. To make the jacket for a girl of five years, needs two yards and three-eighths of goods twenty-two inches wide. Price of pattern, 7d. or 15 cents.



1659

Front View.



1659

Back View.

CHILD'S LONG COAT, WITH GORED CIRCULAR SKIRT.

(For Description see this Page.)

lawn thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide for the yoke. Price of pattern, 7d. or 15 cents.

CHILD'S LONG COAT, WITH GORED CIRCULAR SKIRT.

(For Illustrations see this Page.)

No. 1659.—This stylish little coat is fashioned from piqué and is given a very elaborate effect by the lavish use of embroidered edging and insertion and satin ribbon. The short, plain body is fitted by shoulder and under-arm seams and closed with button-holes and buttons at the front; it is joined to a gored circular skirt that is gathered at the top, very little fulness, however, being arranged in front. The two-seam sleeves are gathered at the top and completed with pointed roll-over cuffs. Double frill-caps of embroidery stand out on the sleeves, and a deep fancy collar showing an oddly pointed outline at the back and falling in long flaring points at the front is a pretty feature of the coat. Two ruffles of embroidery follow the free edges of the fancy collar. A standing collar gives a high neck completion, and over it turns a flaring ripple portion that is shaped in a series of points at the bottom. Cloth, silk and cashmere are all suitable for a coat of this style, and the decoration may be simple or elaborate.

We have pattern No. 1659 in seven sizes for children from one to seven years. To make the coat for a child of five years, needs three yards and three-eighths of goods twenty-seven inches wide, with six yards and an eighth of edging three inches and a fourth wide for the collar ruffles, and two yards and five-eighths of edging six inches and a half wide for the frill caps. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' REEFER JACKET.

(For Illustrations see this Page.)

No. 1663.—The jaunty reefer jacket here illustrated is developed in red twilled cloth and trimmed with narrow braid and machine-stitching. It is closely adjusted at the sides and back by under-arm gores and a curving center seam, the side seams being terminated a little above the lower edge, and has loose fronts closed to the throat in double-breasted style with buttons and button-holes. The sailor collar falls deep and broad at the back, curves gracefully over the shoulders and has broad stole ends; and the turn-over collar has pointed ends which flare sharply. The two-seam sleeves are gathered at the top. Side pockets are inserted in the fronts, and their openings are concealed by square-cornered laps.

Cloth, flannel, whipcord and chevot make durable and attractive jackets. White and colored piqué, Marseilles, duck and linen will also develop prettily. The collars of cloth jackets may have an inlay of material of a different color and be trimmed with braid or gimp. Narrow beading and embroi-



1659



1659

jacket across the top of the plaits and square patch-pockets are stitched on the fronts at the sides. A deep sailor-collar that is curved slightly over the shoulders falls smooth and square across the back and has broad stole ends that flare slightly, and a collar very much smaller but showing the same outlines turns over from a fitted band, the effect being novel and pretty; The two-seam sleeves have their fulness collected in gathers at the top and are finished with deep rolling cuffs. The jacket may be made with only one of the collars, if preferred.

Serge, chevot, whipcord and fancy coating are appropriate for the jacket, and the collars and cuffs may be inlaid with material of a contrasting color. Braid or gimp will supply appropriate decoration and may be fancifully applied. Red cloth, with white cloth for the collar and cuffs, will make a very stylish little jacket.



1663

Front View.



1663

Back View.

LITTLE GIRLS' REEFER JACKET.

(For Description see this Page.)



1648

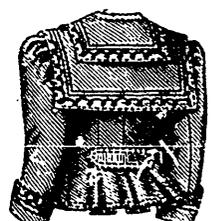


1648



1648

Front View.



1648

Back View

CHILD'S REEFER JACKET. (TO BE MADE WITH ONE OR TWO SAILOR COLLARS.)

(For Description see this Page.)

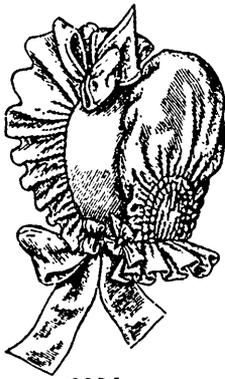
We have pattern No. 1648 in seven sizes for children from two to eight years of age. To make the jacket for a child of five years, will require a yard and three-eighths

five years, requires a yard and three-fourths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.



1664

Front View.



1664

Back View.

LITTLE GIRLS' BONNET. (KNOWN AS THE BRETON BONNET.)
(For Description see this Page.)

of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' BONNET. (KNOWN AS THE BRETON BONNET.)
(For Illustrations see this Page.)

No. 1664.—White silk was used for making this quaint bonnet, which is known as the Breton bonnet. The front is narrow and smooth, and to its back edge is joined the gathered front edge of the crown, which shows three curved lines of shirrings at the bottom, where it is stiffened by an interlining of crinoline. A full gathered frill, which is wide at the center and narrowed gradually toward the ends, flares about the face in a picturesque manner; and a curtain that is arranged in box-blinds, is joined to the bonnet just back of the front. Ribbon is arranged along the lower edge of the front and finished at each end with a bow; and tie-strings of wide ribbon are tacked to the corners of the bonnet. A full rosette-bow of similar ribbon is set directly on top of the front. The bonnet is lined with white silk, the lining consisting of a circular center and a close front.

Plain and corded silk in the delicate shades so becoming to children, Liberty silk, *mousseline de soie*, lawn, etc., with a decoration of lace and ribbon, will make charming little bonnets in this style. We have pattern No. 1664 in four sizes for little girls from one to seven years of age. To make the bonnet for a girl of



FIGURE No. 25 H.—This illustrates LITTLE GIRLS' FRENCH DRESS.—The pattern is No. 1712, price 7d. or 15 cents.
(For Description see this Page.)

FIGURE No. 25 H.—LITTLE GIRLS' FRENCH DRESS.
(For Illustration see this Page.)

FIGURE No. 25 H.—This illustrates a Little Girls' dress. The pattern, which is No. 1712 and costs 7d. or 15 cents, is in seven sizes for little girls from two to eight years of age, and is shown in three views on page 68.

A quaint French dress is here pictured made up for party wear in China silk trimmed with fine embroidered insertion. It is in Pompadour outline at the top, and between side portions that are smooth under the arms and shirred at the front and back, where they are joined to very shallow yoke-portion; appear a center-front and center-back that are double-shirred at the top to form a frill heading. The yoke is completely covered by a row of embroidered insertion, which is continued down the hems of the side portions, and the closing is made at the left side of the front under the insertion. The short puff sleeves are finished with narrow bands that are trimmed with insertion and frills of the silk.



1661

LITTLE GIRLS' MOTHER GOOSE BONNET.

(For Description see this Page.)

Soft wool-lens and silk may be used for the dress

as well as all of the wash fabrics, and trimming may be supplied by lace or embroidered edging and insertion or fancy stitching. A combination would be effective, an ornamental fabric being used for the center-front and center-back.

LITTLE GIRLS' MOTHER GOOSE BONNET.

(For Illustration see this Page.)

No. 1661.—One of the most picturesque bonnets for the wee maiden is here portrayed made of white silk. The crown rises in a high point and has a seam extending from the point to the front; it is stiffened at the back by an interlining of very firm crinoline and retained in its square shape across the bottom of the back by a whalebone. Rows of insertion radiate from the point, and a wide frill of the silk, edged with lace, fluffs out in a charming way about the face and forms a curtain at the back, the frill being deepest at the top in front. The ribbon decoration is simple but very effective, and wide ties of silk are bowed under the chin.

Delicate colors will generally be used for these little bonnets, although blue in all shades is always popular because of its becomingness. Lawn, dimity, dotted Swiss, Liberty silk, chiffon, etc., are lovely for it. The crown could be of piqué and the frill of lawn or Swiss; or it could be of corded silk, with the frill of silk.

We have pattern No. 1661 in four sizes for little girls from one to seven years of age. To make the bonnet for a girl of five years, needs a yard and a half of material twenty-two inches wide. Price of pattern 5d. or 10 cents.

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Styles for Boys.



FIGURE NO. 26 II.—This illustrates Boys' Suit.—
The patterns are Boys' Blouse No. 1691, price
7d. or 15 cents; and Trousers No.
7453, price 7d. or 15 cents.
(For Description see this Page.)

page 73. The trousers pattern, which is No. 7453 and costs 7d. or 15 cents, is in twelve sizes from five to sixteen years old.

White duck was here selected for this smart suit, machine-stitching giving the finish and a prettily bow-tied of spotted silk at the throat imparting a dressy touch. The blouse is simple, the lower edge being drawn in about the waist to produce the usual droop and the closing made through a box-plait at the center of the front. A patch pocket on the left front is neatly finished with a pointed lap. The collar is in rolling style with flaring ends, and the shirt sleeves are completed with straight cuffs.

The close-fitting knee trousers are closed with a fly; they are well shaped, and the usual pockets are inserted.

Summer suits for boys are made of crash, linen and white or blue duck and are especially comfortable when the suit is loose fitting like the one shown. Suits of this style are, however, quite as pleasing when made of serge, cheviot or flannel. The Tam-O'-Shanter cap matches the suit.

BOYS' NORFOLK SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 1695.—At figure No. 18 II this suit is again illustrated. The suit is handsome for bicycling and general wear and is here represented made of mixed suiting and finished with machine-stitching. The Norfolk jacket is closed down the center of the front with button-holes and buttons. A box-plait is added on each side of the front and a corresponding box-plait is laid over each side-back seam, the plaits being left free from the jacket at the waist so as to allow a belt to pass under them. The belt is of the material and closes at the center of the front. The back is made without a center seam, but the side-back seams extend to the shoulders. A round turn-over collar with rounding lower corners is very stylish.

FIGURE
No. 26 II.—
BOYS' SUIT.
(For Illustrations see this Page.)

FIGURE
No. 26 II.—
This consists
of a Boys'
blouse and
trousers.
The blouse
pattern,
which is No.
1691 and
costs 7d. or
15 cents, is
in thirteen
sizes for boys
from four to
sixteen years
of age, and is
again por-
trayed on

The sleeves show two rows of stitching outlining a round cuff.

The knee trousers fit closely and are made with the regular seams, hip darts and inserted pockets. They are closed at the sides. Three buttons decorate each leg in front of the outside seam. The trousers are usually buttoned to an under-waist.

Rough and smooth suitings, also serge, cheviot, duck, Galatea, etc., are used for suits of this style. A leather belt may be used instead of one of the material, if desired.

We have pattern No. 1695 in ten sizes for boys from three to twelve years old. For a boy of seven years, the suit needs a yard and three-fourths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' SAILOR-BLOUSE COSTUME.

(For Illustrations see this Page.)

No. 1694.—Another view of this jaunty costume is given at figure at No. 14 II in this magazine.

The becoming and practical sailor-blouse costume here pictured is developed in blue and white flannel and trimmed with narrow white braid. The fronts and back of the blouse are joined in shoulder and under-arm seams, and an elastic or tape is inserted in a hem at the lower edge to draw the edge close to the waist, the blouse drooping in the customary sailor-blouse style. The neck is shaped low in front and finished

with a sailor collar that falls deep and square at the back and has tapering ends, below which the closing is made with a fly. A buttoned-in shield that is closed at the back and finished with a band fills in the open neck. The one-seam sleeves are gathered at the top and bottom and are completed with roll-over pointed cuffs. A pointed patch-pocket that is finished with a pointed lap is stitched to the left front.

The skirt is hemmed at the bottom and laid in kilt-plaits that turn toward the center of the back to produce the effect of a broad box-plait at the



1695

Front View.



1695

Back View.

BOYS' NORFOLK SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

center of the front. It is joined to a sleeveless under-waist that is shaped by shoulder and under-arm seams and closed at the back.

The costume may be made of Galatea, linen, piqué, etc., and also of serge, flannel and light-weight mixed cheviot.



1694

Front View.



1694

Back View.

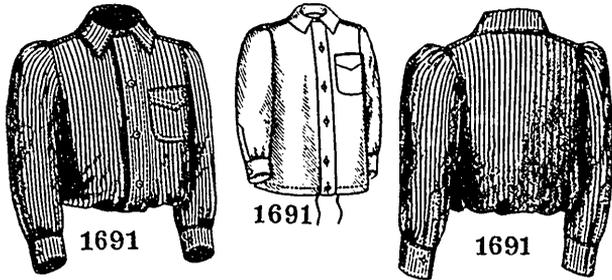
LITTLE BOYS' SAILOR-BLOUSE COSTUME.

(For Description see this Page.)

We have pattern No. 1694 in four sizes for little boys from two to five years old. To make the costume for a boy of five years, needs four yards and an eighth of white flannel twenty-

seven inches wide, with seven-eighths of a yard of blue flannel in the same width, for the shield and cuffs and to trim the

We have pattern No. 1699 in ten sizes for boys from five to fourteen years of age. For a boy of seven years, the shirt-waist needs a yard and three-fourths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.



1691

1691

1691

Front View.

Boys' Blouse.

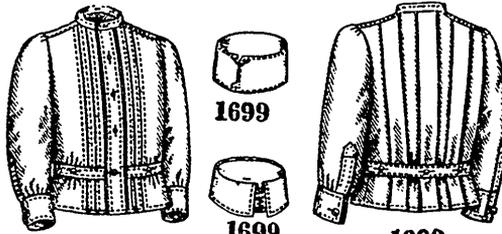
Back View.

(For Description see this Page.)

sailor collar. Price of pattern, 10d. or 20 cents.

BOYS' BLOUSE.

(For Illustrations see this Page.)



1699

1699

1699

1699

Front View.

Back View.

Boys' SHIRT-WAIST. (TO BE MADE WITH REMOVABLE STANDING COLLAR OR HIGH TURN-DOWN COLLAR.)

(For Description see this Page.)

No. 1691.—This blouse is shown differently made up at figure No. 26 H in this number of THE DELINEATOR.

Pink-and-white striped Galatea was here used for the blouse, which is fashioned on the newest lines. The fronts and back are joined in shoulder and under-arm seams, and an elastic or tape is inserted in a hem at the lower edge to draw the edge closely about the waist, the blouse drooping all round in regular sailor-blouse fashion. The shoulder seams are strengthened by bands of the material stitched to position, and the closing is made with button-holes and buttons through a box-plait formed at the front edge of the left front. A left breast-pocket is finished with a pointed lap that is stitched to position. At the neck is a turn-over collar mounted on a fitted band and having widely flaring ends. The shirt sleeves are gathered at the top and bottom and finished with straight cuffs that are closed with cuff-buttons below the regular openings, which are finished with underlaps and pointed overlaps.

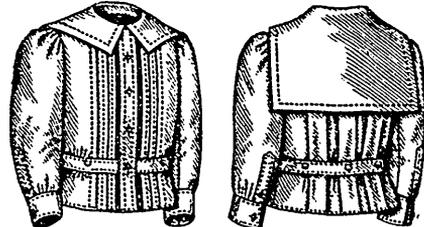
The blouse may be made of lawn, cambric, dimity, batiste, piqué, duck, gingham, Galatea, flannel and serge.

We have pattern No. 1691 in thirteen sizes for boys from four to sixteen years of age. For a boy of seven years, the blouse needs two yards of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

Price of pattern, 7d. or 15 cents.

BOYS' SIX-BUTTON VEST WITH SAILOR COLLAR.

(For Illustrations see this Page.)



1690

1690

Front View.

Back View.

Boys' SHIRT-WAIST, WITH SAILOR COLLAR.

(For Description see this Page.)

BOYS' SHIRT-WAIST. (TO BE MADE WITH REMOVABLE STANDING COLLAR OR HIGH TURN-DOWN COLLAR.)

(For Illustrations see this Page.)

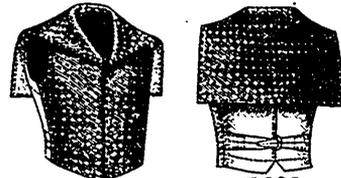
No. 1699.—By referring to figure No. 13 H in this magazine, this shirt-waist may be seen differently made up.

This stylish shirt-waist is here pictured made of fine white shirting. It is very simply shaped by shoulder and under-arm seams and displays three box-plaits at the back and three forward-turning tucks at each side of a box-plait in the front, the box-plait being formed at the front edge of the left front. The closing is made through the box-plait in the front with button-holes and buttons. The shoulders are strengthened by straps machine-stitched to position. The comfortable shirt sleeves have the regular openings at the back of the arm finished with an underlap and pointed overlap; they have slight fullness collected in gathers and are finished with straight cuffs. The neck is finished with a fitted band. A removable standing collar and a high turn-down collar are provided for in the pattern and are of the newest style. A belt is stitched on the outside of the waist and buttons are sewed on it for attaching the trousers.

Percale, gingham, cambric, wash chevot, etc., are the materials selected for making shirt-waists of this kind.

No. 1689.—Red duck dotted with white was selected for this stylish vest, the backs, of course, being of lining material. The neck is shaped low in front and finished with a sailor collar that is square and very deep at the back, the ends tapering to points that meet at the top of the closing, which is made with six button-holes and buttons. The back is curved to the figure by a center seam, below which it is notched; and the customary straps are included in the side-seams. Side pockets are inserted in the fronts.

We have pattern No. 1689 in eight sizes for boys from three to ten years old. For a boy of seven years, the vest calls for one yard of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



1689

1689

Front View.

Back View.

Boys' SIX-BUTTON VEST, WITH SAILOR COLLAR

(For Description see this Page.)

THE SEASON'S BATHING SUITS.

This year's fashions in bathing suits differ as radically from those of seasons past as do styles in gowns for ordinary wear. Plated skirts—kilt and box plaits are alike fashionable—are new, and there is a tendency to produce broad effects by the introduction of Bertha frills, broad sailor-collars and the like. Either puff or bishop sleeves may be worn, the former being more attractive but the latter more desirable if one's skin is susceptible to sunburn. The same may be said in regard to low and high necks. Either tights or knickerbockers are worn, and many of the bathing suit patterns provide that either the skirt or knickerbockers may be joined to the waist; thus, when the knickerbockers instead of the skirt are made separate, they may be displaced by tights at will.

With regard to materials, mohair may still be said to hold first place, its wiry nature making a limp, dragged effect when wet impossible. Of course, for children flannel is the wisest choice, as it is more warmth-giving than serge or brilliantine. Ladies' suits are made sometimes of silk of a heavy sort, and in place of straw hats or oil-silk caps is worn a square of silk arranged turban fashion. Whether canvas bathing-slippers or stockings with cork soles are worn is a matter of preference.

Suits for men and boys are made sometimes of stockinet and sometimes of flannel, the stockinet suits being made with caps to match.

An attractive suit of blue and white serge, shown at figure A, is made with short puff sleeves and a V neck in front, the tapering ends of a sailor collar framing the opening. The blouse and drawers are in combination style, and the full skirt is made up separately. The pattern is No. 7690, in ten sizes from twenty-eight to forty-six inches, bust measure, price 1s. 6d. or 35 cents.

A costume equally smart but widely different in design is shown at figure B, representing pattern No. 9113, in nine sizes from thirty to forty-six inches, bust measure, and costing 1s. 3d. or 30 cents. The body has a shield and a sailor collar and is made in one with knickerbockers. The skirt is of circular shaping. Brilliantine was used for the costume, black and white being combined, with bands of the black for ornamentation.

Figure C depicts a dainty little bathing suit for children, the material being white flannel trimmed with red braid. The pattern is No. 7700, and provides for a close-fitting plain suit as well as for the one here shown with pretty fullness in the body, knickerbocker drawers and puff sleeves. The pattern is in seven sizes for children from two to eight years of age, and costs 10d. or 20 cents.

A child's yoke bathing suit made of red and gray brilliantine is illustrated at figure D. It is buttoned on the shoulders and the body and drawers are made in one. The pattern is No. 9114, which is in four sizes from two to eight years of age, and costs 10d. or 20 cents.

The bathing suit for men, shown at figure E, is made of stockinet, for which material alone the pattern, No. 739, is suitable. The suit consists of a shirt, knee trousers and a cap. The pattern is in seven sizes for men from thirty-four to forty-six inches, breast measure, and costs 1s. or 25 cents.

A pretty costume for misses and girls is represented at figure F. A combination of blue serge and white brilliantine is shown, and three large buttons set on a box-plait on the body give an ornamental air. The blouse and drawers are made in combination style, and the skirt is full and round. The pattern used is No. 8378, in six sizes from six to sixteen years of age, price 1s. 3d. or 30 cents.

Figure G illustrates a misses' and girls' French bathing costume made up in gray and red brilliantine, white braid being effective on the red material and red braid on the gray. The body is given a fanciful air by a yoke with 4 Bertha frill outlining it and is made in one with the knickerbockers. The skirt is four-gored. The pattern is No. 1610, which is in six sizes from six to sixteen years of age, and costs 10d. or 20 cents.

A novel effect is seen in the Trouville bathing suit shown at figure H, white serge being used, with black silk for the sailor collar, shield and belt and black and white braid for decoration. The pattern is No. 9947, in nine sizes from thirty to forty-six inches, bust measure, price 1s. or 25 cents. Tights are in this instance worn, although knickerbockers may be used instead.

The Ostend bathing suit, for misses and girls, is pictured at figure I. It represents pattern No. 9949, in seven sizes from

four to sixteen years old, costing 10d. or 20 cents. It has knickerbockers and a gathered skirt, and may be made with a high or low neck. Fancy wash braid forms a pretty trimming for the suit, which is made of light-blue serge.

A long-felt want is supplied by the padding drawers shown at figure J; they are made by pattern No. 9995, in five sizes from two to ten years of age, and costing 5d. or 10 cents. The drawers are amply wide to admit of the skirts being tucked in them and are made of waterproof, cravenette, etc.

Figure K depicts the Newport bathing costume, a beautiful suit made by pattern No. 9945, in seven sizes, from thirty to forty-two inches, bust measure, costing 1s. or 25 cents. The costume has knickerbockers and a box-plaited skirt, but tights are here worn in place of the knickerbockers. A sailor collar and a shield are attractive features of the mode, for which white serge was here used, with a decoration of braid and appliquéd anchors.

At figure L is pictured a child's bathing suit made of white and blue serge, tiny white stars in the corners of the sailor collar giving a decorative finish. Pattern No. 9966, in four sizes, from two to eight years and costing 7d. or 15 cents, furnished the design.

A novel air is given the Brighton bathing suit, shown at figure M, by a box-plait at the center of the front that appears continuous in the skirt and body. The skirt is laid in plaits and the body has a square yoke and sailor collar. Either tights or knickerbockers may be worn. The pattern is No. 9948, in nine sizes from thirty to forty-six inches, bust measure, price 1s. or 25 cents.

The Ostend bathing suit for ladies, shown at figure N, is like that for misses and girls shown at figure I and bearing the same name. It is here shown made low-necked, the material being light-gray serge and decoration being tastefully arranged with black braid. Tights are here worn instead of knickerbockers. The design is embraced in pattern No. 9946, in nine sizes from thirty to forty-six inches, bust measure, price 1s. or 25 cents.

Figure O shows a duplicate for ladies of the suit pictured at figure F. The development is especially attractive, black and red brilliantine being united, with decoration of black braid and anchors. The pattern is No. 8379, in ten sizes from twenty-eight to forty-six inches, bust measure, price 1s. 6d. or 35 cents.

The simple but pleasing Russian bathing suit of blue mohair shown at figure P consists of a yoke body and drawers in one and a two-piece skirt. Various effects in its development are provided for in the pattern, which is No. 9112, in seven sizes from thirty to forty-two inches, bust measure, price 1s. 3d. or 30 cents.

Navy-blue brilliantine with a smart decoration of white braid is pictured in the sailor bathing costume at figure Q, the pattern being No. 1611, which is in six sizes for misses and girls from six to sixteen years of age, and costing 10d. or 20 cents. The body is made with a shield and is cut in one with the drawers, and the skirt is in plain full style.

The boys' bathing suit pictured at figure R is here made with a large sailor-collar. The pattern is No. 8377, in eleven sizes from five to fifteen years of age, price 1s. or 25 cents. The suit is made of blue flannel and prettily trimmed with rows of braid.

A practical swimming suit for ladies and girls is represented at figure S made of blue brilliantine trimmed simply with white braid. The suit permits the freedom of movement that is essential for swimming. The pattern is No. 1472, in eleven sizes, from twenty-four to forty-four inches, bust measure; price 1s. or 25 cents.

Figure T represents a ladies' French bathing costume made in the same style as the costume for misses and girls shown at figure G. The pattern, No. 9111, is cut in nine sizes, from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

The youths' bathing suit pictured at figure U is suitable only for stockinet, like the men's shown at figure E. It is pictured developed in plain dark-blue, but any of the fancy stripes may be selected instead. The pattern includes a cap, shirt and knee trousers and is No. 738, in six sizes from five to fifteen years of age, and costing 10d. or 20 cents.

There is much originality in the design of the suit shown at figure V made of black alpaca trimmed with white braid. It comprises a circular skirt, and a combination drawers and double-breasted blouse. The blouse may have short puff sleeves or leg-o'-mutton sleeves. The pattern No. 1588, in eight sizes, from thirty to forty-four inches, bust measure, and costing 1s. or 25 cents, furnished the design for this smart suit.

FIGURE No. 1.—
FAN CASE.— Nile-green satin covers two oblong pieces of pasteboard, which are rounded to a point at the bottom. The side edges are joined, and the opening at the top is neatly finished.

A frill of chiffon in a moss green shade adorns the side edges and a hand-painted or embroidered design decorates each side, the delicate shades of pink being brought out effectively on the green background in this design. White silk cord binds the edges of the case and is brought up to the top in two loops, by which it can be conveniently carried. The case is lined with white satin, and a tassel is tacked at the lower end. Any preferred color may be used for this dainty little accessory.



FIGURE No. 1.—
FAN CASE.



718

FIGURE No. 2.—
MANDOLIN COVER.—(Cut by
Pattern No. 718; one size:
price 5d. or 10
cents.)

FIGURE No. 2.—
MANDOLIN COVER.—
Smooth red cloth was
used for this cover,
which is embodied in
pattern No. 718, price
5d. or 10 cents. The
joining of the parts is
made under a binding
of red silk braid. The
cover is secured with
a button and button-
hole, and a handle is
provided by a short
strap of cloth. Felt
and flannel are equally
adaptable to this cover.

FIGURE No. 3.—
LINEN DOILY.— This
dainty doily is made
of fine white linen. The
edge is cut in small
scallops and worked
in white silk in button-
hole stitch, and a pretty

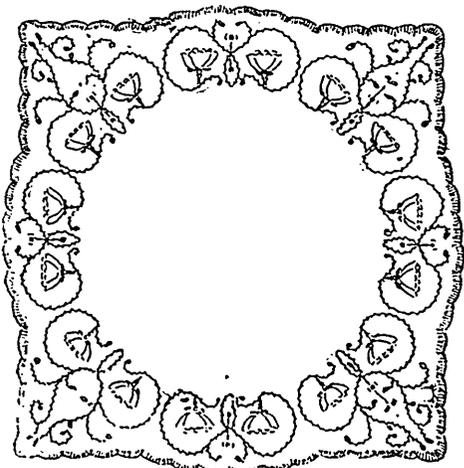


FIGURE No. 3.—LINEN DOILY.

design is done in feather stitch with green and white. Buttercups wreathed in green and an odd design worked in each corner in shaded green is an effective decoration.

THE WORK-TABLE.

shown in the illustration made of mode canvas and having a conventional border worked in a simple long stitch in shaded red worsteds. In the center a unique design is shown worked



FIGURE No. 4.—SOFA-PILLOW.

FIGURE No. 4.—
SOFA-PILLOW.—
Quite necessary to
the comfort of the
living-room is the
low, broad couch
and it is not com-
plete without nu-
merous pillows.
One of the most
approved styles is

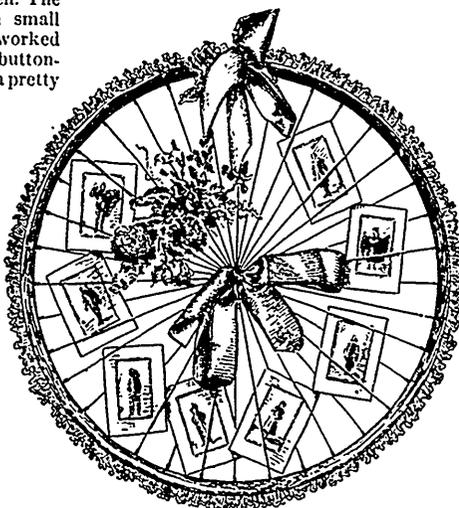


FIGURE No. 5.—BICYCLE WHEEL PICTURE-FRAME.

in these shades. A twisted cord made of the worsted in red and mode, or one of silk is arranged on the edges. The back of this pillow-cover may be of red satin. A more delicate combination of colors would be a cream canvas worked in the bluet shades. The design shown is simple yet very effective.

FIGURE No. 5.—
BICYCLE
WHEEL PICT-
TURE-FRAME.—
Especially ap-
propriate to de-
corate the walls of
the bicycle en-

thusiasm's room is this artistic picture-frame. The spokes may be gilded, if preferred, and the rim could be enameled in white. A frill of yellow ribbon is glued to its outer edge, and in the center of the wheel ribbon is wound in and out and tied in a large bow. Artificial flowers are artistically disposed above the center, and a pleasing color scheme may be achieved in their selection. At the top there is a large bow of ribbon that will conceal the nail upon which the wheel is suspended.

CHURCH EMBROIDERIES.

By EMMA HAYWOOD.

(MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

So general has been the interest shown in the illustrated articles on church embroideries that have appeared at intervals in THE DELINEATOR that it has been considered advisable to pursue the subject. In the present issue the intention is to conduct readers a step higher in this the highest branch of artistic needlework, for hitherto the work has been limited to scrolls, lettering and floral decorations more or less conventionalized. But, before entering on the consideration of the more difficult subjects, it will be appropriate to direct passing attention to the univer-

The Maltese cross is very ornamental in form; hence it also is popular as a basis in designing. This particular form of the cross was borne by the Knights Templar and the Knights of St. John. There are other forms of which it is not necessary to speak, as they are not pertinent to the subject. Among them the best known are the double and triple forms used by the high ecclesiastics of the Roman Church.

The Tau cross is the anticipatory cross of the Old Testament; it is accepted as the form on which the brazen serpent was lifted up; it is also the form of the saving mark on the door posts of the Israelites at the time of the Passover. It is called the Tau cross on account of its resemblance to the Greek letter T. It is likewise known in Greek art as the cross of St. Anthony, and in the representations of this Saint will be found marked on his cloak.

Of the crosses illustrated the Greek is by far the most useful as a basis for designing church embroideries, and there is hardly any limit to the variations that can be made on it. Illustration No. 5 is an example, with the pomegranate for its motive. The

lily, the vine leaf or, in fact, any suitable flower, foliage or fruit can be arranged to suggest this form, beside scrolls, sprays of jewels and numerous other devices.

Illustrations Nos. 2 and 3 present well-known symbols of the Saviour of Mankind. The pelican did not appear as a symbol presented in art before the Middle Ages; it is always connected in some way with the Passion on account of the legend to be

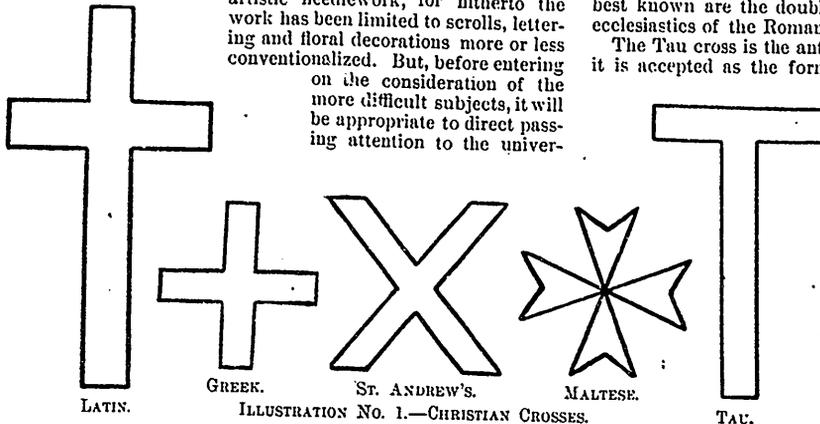


ILLUSTRATION NO. 1.—CHRISTIAN CROSSES.

sally recognized emblem of Christianity, the cross, in its varied forms. Simple as it may seem to those who are instructed in the matter, it is not everyone who can put a name even to the five well-known forms shown in the illustrations. The Latin, the Tau and the Greek cross are all symbols of Christ, not only because a cross was the instrument of His death, but because it became at once the mark or sign of Christianity from its very foundation.

The Latin cross, distinguished by one of its arms being longer than the others, is accepted as the form of that on which Christ was crucified. It was principally used by the Western Church; hence it came to be known as the Latin cross.

The Greek cross, with the four arms of equal length, is so called because adopted by the Eastern or Greek Church. So far as embroideries are concerned, however, the Greek cross is now equally if not more in favor with the Western Churches than the Latin form, probably because of its artistic possibilities when used as the basis for ornate crosses suitable for needle-work. We should not, however, expect to find it on the top of a church steeple.

The St. Andrew's cross, in the form of the letter X, is so called because, according to tradition, the aged Apostle refused through humility to suffer on a cross like that on which his Master suffered. This cross is frequently used in combination with the Greek cross in designing for embroideries.

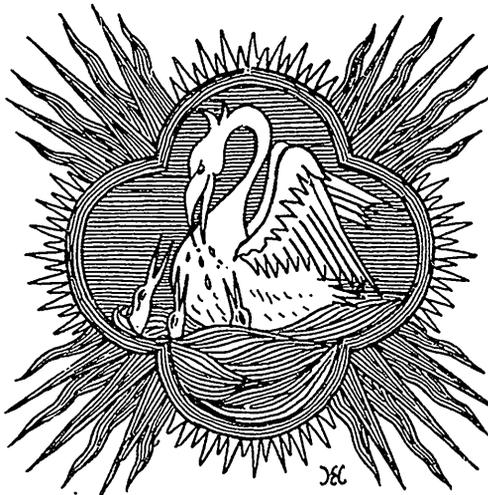


ILLUSTRATION NO. 2.



ILLUSTRATION NO. 3.

found in an old German poem, which describes the pelican as nourishing its young with its own blood.

The lamb is, perhaps, the oldest and most generally accepted symbol of Our Lord, doubtless because so often spoken of as such in the prophecies of the Old Testament. "The Lamb of God" is represented in various ways—more often standing, sometimes lying down; the illustration gives one of the most familiar

arms, and the one used as the insignia of St. John the Baptist, because it was he who exclaimed, on seeing Christ passing by, "Behold the Lamb of God!"

These two symbols are presented in a manner that can be adapted to various purposes, the size depending on the particular use intended. Designs of this kind may serve for burse, chalice

frame, since the silk has to be twisted around the needle after picking up a piece of the foundation fabric. For working in a frame, therefore, the following plan will answer best: Provide fine sewing silk to match exactly a twisted embroidery silk in cream color, then untwist the silk a little and hold down a loop of it with the sewing silk; repeat this method, laying the loops close together and making them longer where the coat would be thickest and very fine and small about the head and legs. It is really astonishing how much modelling can be accomplished by this treatment. The crinkle caused by untwisting the silk gives a natural, soft, curly look very puzzling to those not in the secret of so simple a method of obtaining it. The Divine nimbus distinguished by the cross within the circle should be worked in two shades of gold as near as possible the color of the gold thread with which it should be encircled.

The color employed for the foliage surrounding the Lamb is quite a matter of choice; this, it should be noted, is in the Vesica form. The choice of color for working necessarily depends on the ground color on which the design is to be placed. It could be worked on any of the liturgical colors with propriety.

The two remaining designs are well suited for stoles, but could be put on either burse or chalice veil. For a veil the border should be continued along the width of the veil in front. The chalice design (figure No. 4) could be used for any color except white, for the reason that it is too suggestive of the Passion to be suitable for high Festivals. The pomegranate is more in keeping with a red ground than any of the other colors, but it might be used on a green foundation. The chalice design is particularly chaste and full of meaning: the ears of wheat represent the Bread of Life—the grapes the Precious Blood—the vine represents Christ, the True Vine and Source of Life to the branches—the cup represents the Passion—the crown, the Victory.

Everything depends on the manner in which the chalice is worked; this must be very fine—indeed, a single strand of filo floss split would not be too fine to give the smooth satin finish that best resembles metal. Care must be taken to note the reflected lights. For the bowl of the chalice long and short stitch is employed, following the direction of the shade lines

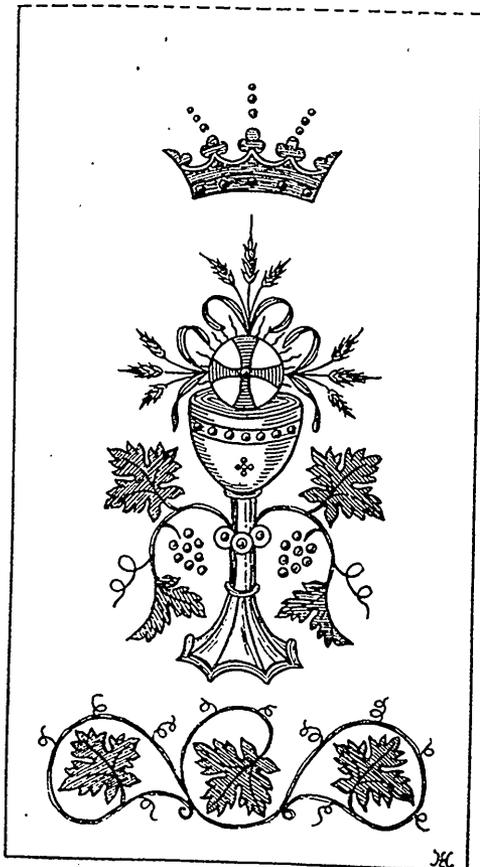


ILLUSTRATION No. 4.

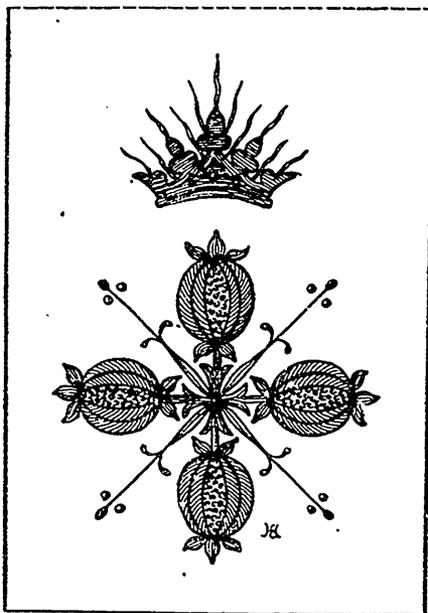


ILLUSTRATION No. 5.

For the stem the stitches follow the vertical lines. The jewels are best designated by first making a large French knot with several strands of filo, then covering each knot also with several strands of the same silk. Thus, a surface smooth as a pearl is presented which, being raised in this way, catches the light and really resembles the brilliancy of a jewel.

oil, stole ends, for pulpit or lectern falls, for the center of a superfrontal or altar frontal. They can be used alone or in combination with other designs, provided only that—on account of their symbolism—they are made the central objects.

The chief difficulty in working these designs lies in the fact that they should express a certain quality of life and action. To attain this desirable end it is necessary for one to be an expert embroiderer; beginners should not attempt to cope with difficulties that will surely end in failure. One should have perfect command of the needle in forming any given curve so that it will present a smooth glossy surface, before trying to work birds, animals or figures.

The pelican must be worked with filo floss in long and short stitch, the markings of the wings and the outlines generally being clearly indicated in close stem-stitch with a deep rich tone of brown. The tones for the bird are cream-white shaded with delicate grayish-green. The nest may be of soft straw color merged into soft neutral green in parts with a touch of Autumn tints to give warmth. The background may be of a pale sky-blue either darned or in long and short stitch, set in a frame of laid Japanese gold thread. The rays may also be of laid gold filled with gold-colored silk and outlined with the gold thread.

There are various modes of working the lamb; long and short stitch only is sometimes employed, but this has rather a tame appearance, since it does not give the feeling of lamb's-wool. Sometimes a bullion stitch is put in with excellent effect, for it looks very like Astrakhan lamb when finished. The only drawback to using this stitch is that it cannot well be made in a

The wafer should be worked in palest straw color, with the Divine rays in gold color. On a violet ground the wheat and blades of grass should also be in shades of gold, the same being true of the crown, while the grapes and vine can be worked in soft shades of red. The same coloring would look well on green. On a red ground the entire design would come out well in shades of gold, with colored jewels, or the line could be put in with a soft blue-green or with Autumn tints. Every part, except the jewels and the grapes, must be outlined with fine Japanese gold thread. The tendrils must be worked with filo floss with the color chosen for the vine, and the grapes are put in with satin stitch. It may be noted that the best way to preserve a perfect circle is to begin in the center of circle instead of at one side: the dots can be raised more by working first at one direction, then covering in a contrary direction.

There are two ways of working the foliage; it may be done in long and short stitch, or by taking the silk straight across from side to side as shown in the drawing, afterwards holding the strands down in place by means of the veining, or, on large surfaces, by small stitches taken at intervals over single strands of silk laid also at short intervals in a contrary direction to the closely laid stitches beneath. This is a quicker method than the long and short stitch, but it is not so rich looking, nor does it

permit of much shading; it also requires very careful outlining before the stitches are laid down.

The remaining design (figure No. 5) is an effective one—pomegranates usually working out very satisfactorily. The drawing indicates exactly the direction of the stitches. The pomegranates on a red ground look well worked in rich apricot shades or in gold shading to golden-brown. The French knots representing the seeds should be put in with a rather deep heliotrope shade. Beneath them is worked first a smooth, solid surface in pale straw color. The outer part is in satin stitch shaded to give the necessary roundness of form. Gold threads should be laid between the divisions as well as around every other part. The center forming a small cross might be of laid gold.

No scheme of color is arbitrary, but to those unaccustomed to formulating schemes for a colored ground it may be suggested that they take the advice of some one who understands the matter thoroughly, for while a given scheme of color may look well on a white ground, it will have a totally different and very unsuitable appearance on a ground such as the red, green or violet belonging to the liturgical colors. For this reason any scheme of color should be carefully considered in relation to the background before the work is started.

FASHIONABLE DRESS GOODS.

Seemingly complete is the Summer wardrobe at the approach of these sultry July days, though the truly wise woman anticipates the charmingly beautiful novelties which are produced in such vast assortment for Midsummer wear and has, therefore, planned for one or two gowns to be made of these newer materials. A gown of dotted Swiss may have been provided, and even this charming textile buds forth in a novelty of many virtues—a mohair Swiss embroidered in black figures of wavy lines upon a pink, blue, lilac or green ground. The especial merit of this mohair introduction is that the material retains its body and freshness and may still be as effectively draped as the older but popular Swiss. This same material is seen with open-work centers to small blocks which are formed by the embroidered lines.

Extremely beautiful and dainty are the color schemes attained in another new fabric—pineapple cloth or tissue. Among those shown is a turquoise blue and clear white, which would, indeed, be the perfection of taste when made over a slip of turquoise-blue glacé taffeta. Another effective combination is the white ground having stripes of blue and green. It is also shown in the corded effect showing green and black and in plaids or checks, where pink, yellow and green harmoniously blend and are accentuated by a hair-line of black. Daintily colored slips bring out the beauties of these thin materials most effectively.

The organdy grenadines come in a vast and beautiful array. A novelty is the black lace effect produced upon delicately tinted grounds, blue, pink or the violet shades appealing more to refined taste. There are also pure white grounds with black figures upon them; these are made unusually attractive when worn over some bright color—crise or cherry-red—and having the ribbons of black knotted with the color chosen. The French organdies are revelations of artistic beauty. A white ground with pink and yellow roses scattered upon it in graceful profusion is most charming in the result achieved in a dainty gown designed for afternoon or carriage wear at a Summer resort. Supplementing this costume was a Leghorn hat artistically shaped and trimmed with pale-yellow and pink roses and a drawery of white chiffon. Two under-slips were provided for this gown—one of rose-pink and the other of pale-yellow—adding a two-fold charm to the dainty creation. These materials may be procured in plaids, stripes or plain effects, and are termed respectively, *carreaux*, *organdy rayé* and *organdy lisse*.

For wear at the seashore an Alsatian novelty has been produced which possesses very many excellent qualities and charms, its special virtue being the fact that it is proof against the destructive salt atmosphere. The texture of the goods is such that it is quite appropriate for the dress intended to be worn at any evening function. The colorings and designs are very similar to the French challies and organdies.

Always attractive are the French batistes, and this season they are particularly so. The white grounds with floral designs are beautiful. Then there are the corded stripes and the bias plaid effects. These bias plaids are seen in gingham and in lawns and will be greatly in demand for shirt-waists. A French robe of cream batiste having a gored skirt, which is joined by embroidered strips of chiffon and has a ruffle of the material edged with the embroidered chiffon on the bottom, is another of the season's novelties. The material and strips of the chiffon are provided for the waist. Other robes are of French Henrietta in light and dark gray, heliotrope and beige; white satin appliqués are embroidered in two wavy rows upon the material, giving the effect of being woven in the goods. White chiffon puffing is also introduced in this novel manner, with pleasing effect.

Nun's-veiling plays a very prominent part in the material suitable for this season. One or more light woollen costumes will be essential to the completeness of the Summer outfit, and there is truly no more appropriate or charmingly attractive fabric than the one just mentioned. A new feature in the goods is the bayadère stripe introduced in alternating widths. For the tall, slender woman the bayadère stripes are most becoming, but her sister of shorter stature should affect the lengthwise variety, the width of the material being adapted to achieve either result. Other seasonable woollens are *crêpe de Paris*, a silk and-wool mixture which is seen in all the popular colors, and *velours lisse*, a ribbed fabric obtainable either plain or with a border of alternating satin stripes. This is also shown in the attractive colors. Plissé is a tucked material which promises to become popular; it is quite a novelty and will develop extremely stylish costumes.

A silk-and-wool barège, having a black ground with a design in green and blue upon it, is a most serviceable and stylish material. The ever popular plaid and stripe effects are shown in these goods, as they are in almost every other fabric offered just now. More pleasing to the eye is a barège showing a white ground with pink flowers in clusters of sprays upon it. A very youthful gown may be developed from this fabric, and its charms will be greatly enhanced by a silken lining of the shade to match the flower, or if a contrast is desired, green or burnt orange may be pleasingly substituted.

Exquisite taste was exhibited in a gown of green-and-black plaid grenadine made over a green glacé taffeta—the shimmering beautiful sea green. The skirt was gored and was decorated about the lower edge with bands of spangled net. Heavily spangled Brussels net formed the entire waist, while the sleeves were of the grenadine shirred upon the tight silk lining. A folded collar, and a belt with long ends decorated with the spangles were the finishing touches to this charming toilette.

Lace grenadines showing two colors—green and blue, or tan and red—are most effective when artistically developed over handsome linings. A grenadine having a wide white stripe, and narrower ones of blue and pink is seen, which, though somewhat startling in effect, would be quite charming for a promenade gown. In this material, as in others, the favors seem to be divided equally between plaids and stripes, the same colors and other combinations being brought into prominence.

Novel and dazzlingly beautiful are the silks displayed in the choice varieties presented for gowns, waists and skirts. Ombre payadère taffetas are quite the latest fancy, and truly beautiful are these shimmering silks in bluet, heliotrope, burnt-orange and turquoise-blue, with their wavy lines of white and the changeable effect in the background. A bluet changes into a green, and a rose loses its brightness in another shade of green. Most artistic is a taffeta showing a clear white ground with waves of maiden-hair fern at regular intervals producing the payadère effect. Still another novelty is a taffeta with white dots embroidered in cotton. Very effective is a turquoise-blue with these embroidered dots developed in a waist, with trimmings of white taffeta. The design is the sailor blouse, having the revers, shield, collar and cuffs of the white taffeta. This season offers a gray brocade with Scotch sunbursts over its surface, a strikingly odd but pleasing effect resulting from the rich color harmony. Lace bayadère or Dresden effects are shown in three colors—heliotrope, turquoise and pink.

Foulards retain their popularity, and the varieties are almost too numerous to mention, though among them may be found a Paris novelty with a checked ground having black or colored dots upon it. Another is a changeable foulard, while still another shows the Persian effect. These silks are especially suited for Summer dresses and may be selected with appropriateness for all ages. Satin Maroquin showing the old Morocco designs is seen in red, green and white stripes and also in tan and gray. For those who affect extremes this material will be

found attractive. *Peau de gant* is a glove-finished satin, very rich and beautiful in its lustre. A gown artistically picturesque and suitable to the season is developed in point d'esprit over a lining of white taffeta. The skirt is full over the gored foundation and has successive rows of insertion from the hem to the top, with wide strips of the material coming in between. The waist suggests the "baby" style and is composed of strips of the material and insertion, and a narrow ruffle of lace edges the rather low, round neck. With this airy, girlish costume a broad white taffeta sash having fringed ends is worn. Most appropriate is this creation for Summer evening dancing parties. A delicately colored under-slip may be substituted for the white one should individual taste prefer it. For a more elaborate function a gown of rose-pink fleur de Bengaline made with the graduated flounced skirt and blouse-front waist would be appropriate. The flounce on the skirt is headed and has upon its lower edge black Chantilly lace appliqué. A yoke is achieved by applying the lace upon the silk. The sleeves are decorated with the appliqué, and black satin forms the belt and collar.

Piqué in the delicate tints are extensively utilized for costumes and shirt-waists; they are, indeed, a most important factor just now and will vie with the thinner materials in popularity during the Summer. Stripes, plaids and bias plaids are all shown in this fabric and in dark colors as well as light. A scarlet piqué jacket with trimmings of white will be attractively worn with a white piqué skirt at the sea-shore or country house. A white sailor-hat with a red band would be the fitting complement to such a costume.

Delightfully cool appearing are the zephyrs or fine gingham. Some of these show a silk stripe, and others have bias blocks; in any case their daintiness is charming. Morning gowns of this material are in extremely good taste. Among the many merits of this fabric is its excellent laundering quality and its durability. Next to ginghams, and very nearly akin, is chambray, another fabric which possesses many attractive points.

TRIMMINGS FOR SUMMER DRESSES.

Elaborate gowns were never more in evidence than they are just now, and certainly every taste has been catered to in the best and beautiful array of decorations offered. For the charming thin and airy textiles are shown exquisite laces, embroideries, ribbons and chiffon trimmings. Very frequently a combination of garnitures is disposed upon the one gown, the result being most elaborate. The appliqué effects are just as popular as they were earlier in the season and bid fair to remain so, very charming possibilities being suggested by either the braids, or chiffon with lace appliqué.

Robes of net with lace appliqué are in the extreme of style, and those made over taffeta silk slips are vying with the grenadine gowns. They come with the circular skirt and the net with appliqué bands for the waist, which usually shows the blouse effect. Sashes of broad ribbon edged all round with very narrow puffing of the net or of chiffon are a suitable adjunct to such a gown. Another extremely effective robe is of Yak net, having a coarse open mesh, in gray, bluet, beige and white, with the chenille in fancy design or appliquéd on it. Artistic results are achieved when the under slip is selected with an eye to good color harmony or combination.

The La Tosca nets are very much in evidence in robes, blouse-waists and flouncings, and they may be procured in either the plain mesh or with guimpe appliqué disposed in an artistic fashion in an all-over design or in rows alternating with bias folds of satin. These are seen in all-black, black-and-white and beige. The net and bands of trimming for the waist and sleeves may be procured by the yard, as may also the satin folds. For the development of yokes, blouse effects and panels to be introduced in a soft woollen or silk gown Brussels net is shown figured with lace and chenille dots and may bring out a third color in the chenille or one to correspond with the gown, if preferred. Narrow bands having a lace edge are obtainable to match this net and may be disposed upon the toilette.

The richness and exquisite beauty of Renaissance lace will always secure for it a high position as a suitable and effective adornment for the handsome silk gown or fancy waist. It is

used even to develop the whole waist, and a turquoise-blue taffeta or satin with this charming garniture would be an ideal effect. Indeed, a more beautiful costume could scarcely be imagined than one of rose-pink or turquoise-blue taffeta, the skirt carrying out the approved flounced idea in the adjustment of broad ruffles of the lace upon it, each ruffle being headed with three rows of narrow black velvet ribbon. A blouse of this beautiful lace is worn over the waist, completed by a crush collar and sash with long ends of the velvet ribbon in a wider width. Most fitting to wear with this creation would be a hat of fine chip or fancy straw in white with a soft graceful drapery of turquoise or rose *mousseline de soie* shadowed under the Renaissance lace and having a drooping osprey aigrette at the left side. Extremely striking is a collar having revers attached of turquoise-blue taffeta embroidered in a satin cord and gold thread fancy scroll design. This beautiful accessory would lend a charm to a gown of sombre hue or contribute pleasingly to one carrying out the same color scheme.

A last season's silk or grenadine gown may be most admirably brought up to date by a vesting any of the following novelties: a blouse of spangled net with variegated spangles on black net, others of all-black, either spangles or jets, and yet several other varieties when the net is light-colored and spangled in steel or colored beads; and yokes, revers and epaulettes of fancy braided or embroidered designs on chiffon lace or net. These may be selected as to quality and style, according to individual taste. Most effective is a yoke of net with white satin appliqué outlined with tinsel and having the spaces filled in with spangles of turquoise, white and gold. This decoration would be applicable to a light-weight woollen gown or one of other light texture. A waist garniture comprising three pieces—revers, epaulettes and standing collar—is of white chiffon puffings appliquéd on net and having beautiful designs wrought in tinsel cord, steel and gilt beads and jets. These accessories are of such intricate and beautiful workmanship that they command a very high price, a fact that will prevent their being too commonly used. Extremely effective is a yoke of white chiffon embroid-

ered with cut-steel beads and studded with Rhinestones and brilliant spangles.

Epaulettes to match the yoke will be found helpful adjuncts. All sorts of decorative uses may be applied to the band trimming. Very beautiful designs and colorings are introduced, and their adjustment upon either a new or old gown is most satisfactory. They are more generally termed appliqué trimmings and may be used in bands or cut apart and added here and there on the waist or even on the skirt. For rich gowns is shown appliqué trimming having a white chiffon or *mousseline de soie* foundation, with pink and yellow chrysanthemums in realistic effect produced from the same gauzy texture, and studded with steel beads and a combination of tiny stones resembling jewels.

Another trimming is offered in lace appliqué and spangles. All colors may be procured, yellow, pink, blue and heliotrope, thus making it possible to decorate a gown of any hue. A novelty is shown in this style of garniture in a chiffon passementerie embroidered in roses true to Nature in their coloring and having a narrow band of black velvet ribbon on each edge seemingly wrought in the chiffon but really held by jewel trimming. A most pleasing effect is the result, character being added by the touch of black introduced.

Very artistic and again charmingly suggestive of Nature are the pansies so beautifully developed from chiffon in the purple shades and disposed upon a band of the same fabric in a lighter tint. These dainty flowers are combined with amethysts and Rhinestones and also steel spangles and narrow gold braid coiled in unique fashion, and the effect is most charming.

Coral passementerie embroidered on black net and combined with gold beads, jet and steel spangles is another novel decoration. White and gold is always a charming combination, and many beautiful designs are shown carrying out this color scheme in floral and conventional designs, silk and gold cord being

used to produce the designs. Russian lace ornaments are admirably adjusted upon both street and indoor gowns. Bow knots in three sizes are obtainable in linen lace and add most charmingly and effectively to the silk or soft nun's-voiling gown. They are appliqued on the material, and the deftness of the modiste gives them almost the appearance of having been woven in the fabric. When a silk lining is used, the material may be cut away from beneath these lace appliqués, an admirable effect being produced. Roses and maiden-hair ferns are wonderfully constructed in *point de Gène* lace and are attractively applied as waist garnitures.

A trimming of exquisite daintiness especially appropriate to adorn a toilette of taffeta or *peau de soie* is a white chiffon with black lace appliqué and having turquoise-blue spangles and white chenille wrought in an artistic design upon it. These filmy decorations are used in abundance upon this season's gowns, and the effect of the spangles in their variegated hues is positively bewildering.

Especially designed for tailor-made gowns is a wavy band of soutache appliqué on white taffeta. It may be used for the collar, to make a vest or to relieve the severity of the skirt. Another trimming applicable to more dressy creations is of white or colored silk, with an appliqué of black braid in a scroll design. This also comes in the wavy lines. The novelty appealing to most every taste will make this decoration popular. Among this vast array of garnitures are spangled ornaments in bow-knot, butterfly and other unique designs. These may be effectively disposed on the waist or skirt. Graduate panels of Chantilly lace are almost entirely covered with black or colored spangles and, there being small ornaments for the waist to match, a most pleasing result may be obtained when used in the development of a silk gown. If fancy suggests, the material may be cut away from beneath and the colored silk lining be visible. This would produce a pleasing effect.

HIS WAY.

By EMMA CHURCHMAN HEWITT.

While all persons are born with natural tendencies more or less directly inherited and more or less strongly marked, it is not to be denied that environment and training have a most notable effect upon natural characteristics. The very evils which are mostly to be deplored in the adult character are frequently merely good qualities run to waste. The most beautiful flower, if left to run wild and develop as it pleases, becomes in time little more than a weed. Improperly developed in the child, obstinacy becomes in the man a brute force which it is impossible to eradicate and almost equally impossible successfully to combat. Obstinance, properly directed in the child, becomes that determination without which the most lovable character is as salt without its-savor.

The training of a human being into a well-minded character is a responsibility from which the stoutest heart might shrink, if it only knew what was involved. But as one human being must train another human being as long as the world stands, it is well that some of us quite realize what is before us when we undertake the task. The most obnoxious person known to general society—be it high or low—is he who has a "way," unless that "way" be exceptionally gentle and courteous. It is an unfortunate fact that persons who possess a "way" are generally disagreeable. The others are known as possessing a "manner." It is astonishing that so many really well-meaning, well-bred persons will allow themselves to fall into such disagreeable habits. And yet, when we reflect that in order to prevent such a thing occurring, unceasing vigilance from birth is necessary on the mother's part, the fact is not so astonishing, after all.

A "way" does not set in after adult age has been reached. It is part and parcel of the child. It is very easy to forget that that which is very "cute" in an infant or a young child may be very disagreeable in one older. Children are permitted to show anger or are, perhaps, teased into a display of it, because they "look so comical" when they grow red in the face and double up their tiny fists in impotent rage. But those in charge forget that "Jack's dreadful temper" may work disastrous results later in life. When this habit of temper once has hold upon a

child it is almost impossible to correct it, so the family accepts it as "Jack's way," and the son grows up an abused man in that he was encouraged rather than corrected in a very serious fault. When this fault has taken real hold, his elders realize too late to excuse the errors in the training of the child whose character was intrusted to their hands; but they can hardly expect others to be equally lenient.

A "way" has its origin in supreme selfishness. The fact set forth that all men are born free and equal and, therefore, have similar rights, plays no part in the lives of those who claim a personal and individual "way" as an excuse for disagreeable or inconvenient behavior. The method of showing these peculiarities takes different shapes with different temperaments. The easy, good-natured man lets things go in a slipshod manner most exasperating to those who must suffer from his negligence, while the irascible man makes things generally hot for all around him. There are those who are said to be "born tired." This may be a physical fact; lack of proper physical balance may very readily cause a feeling of general lassitude which only careful training can overcome. If allowed to go on, the moral sense becomes blunted, and the possessor of the unpleasant characteristic falls into a "way" of doing nothing which he does not like. He can always find an excuse for himself and expects others to accept him at his own valuation; and he generally succeeds, for it is said that if anyone will voice a theory or an opinion, no matter how absurd, with sufficient persistence and insistence, he will finally gain a following.

Such men as this are invariably lax in keeping engagements. This "way" is one of the most unpleasant, as well as the most inconvenient. I am well aware that this "way" is supposed to be more popularly a characteristic of women than of men. But this premise is much to be doubted, and since the English language permits the use of the masculine pronoun to indicate humanity at large, for the sake of convenience the masculine pronoun will be used throughout without any intention of attributing unpleasant traits to one sex more than to the other.

One of the most important lessons for the child to learn early is that of keeping engagements, and the sacredness of his word.

when once pledged. The easy "Oh, I only promised the children! That doesn't make any difference. They'll not care. I'll take them some candy when I go home," does a serious moral wrong. If promises may be so lightly made and lightly broken by their elders, to whom they are supposed to look for guidance, why should the children themselves not do the same? Have you never suffered inconvenience from an adult who has been trained this way in childhood? In fact, have you never noticed how few persons regard an appointment as really binding? What else can you expect when you reflect how this lesson has been impressed on innumerable occasions, while the character was in a plastic stage, by precept as well as by example?

If a child makes a trifling engagement, which contains in itself no element of impropriety, his mother commits a grave wrong against the child himself if she says: "Oh well! that doesn't make any difference. Come with me. I want to take you to the Park. I guess Johnnie doesn't expect you, maybe." Harry at once casts around in his mind and easily persuades himself that Johnnie doesn't expect him. Meanwhile Johnnie sits forlorn awaiting the companion whose mother has just taught him a lesson of lax principle and who, at her suggestion, has been able to justify himself in his own mind. She should either impress upon the boy that he must make no definite engagements until he has consulted her, or she should oblige him to keep such as he has made, if it be possible to do so. To let him think that he can make any kind of an engagement with a school friend and then excuse himself next day for having failed in his appointment, is to put in his hands a pointed weapon against herself. When she says "Harry, be sure to come back by nine o'clock," and he replies, "I will," what reason has he for keeping his word? None at all! She has told him that one need not always do what one says one will. And it will be quite as easy for him to persuade himself of a good excuse in this case, as it was for her to persuade him in the other. Those who have taught him this lesson can hardly feel injured if they are the first to profit by it.

There is absolutely no "way" more irritating than this lack of moral obligation in relation to engagements. Being yourself specially methodical and particular in this respect and having agreed to meet Brown or Jones at a special time or a particular place, you go spite of rain, wind, or heat, and are at the appointed spot at the appointed moment. You wait five, ten, fifteen minutes, but your acquaintance does not arrive. After you have wasted half an hour of your valuable time and given up something infinitely pleasanter than this appointment even promised to be, you return home, disgusted with the result of your efforts. You meet the renegade a few days later; and what happens? He says he is sorry? By no means! On the contrary, he seems to regard you as somewhat of a fool to have gone out in such weather. "Never supposed for a minute, my dear boy, that you would have ventured out such a day." If the weather were too much for his delicate constitution, he surely might have let you know. But such an idea never occurs to him. If the appointed meeting was an accommodation to himself rather than to you, the fact does not seem to make any difference. When you express ill-humor at his laxness he only replies easily, "Now, now, my dear boy, don't get huffy. Every one knows my way. Nobody thinks anything of it. Nobody expects me to keep an engagement. It's my weakness, you know."

His "weakness"! His "way"! What right has any one to have a "way" that causes discomfort to all around? None! We are all members of a grand brotherhood, and interdependent as to personal comfort; therefore, it is more than thoughtless to allow oneself to acquire a way which is disagreeable. Why should our acquaintances be called upon to bear our way for our benefit, any more than we should correct our way for the benefit of others! There is only one of us and many of them. One's bark is worse than one's bite, as many people contend. Extenuation of their own disagreeable conduct, why not cultivate a bark and a bite which are more in accord? It would seem easier to do this than to rest under constant misapprehension.

"I can't help it" is another excuse behind which many attempt to hide their shortcomings. That's all nonsense! Any one can help anything he puts his mind to, providing it originates within himself. There was a woman once who was accustomed to falling into terrible fits of passion. She thought she "couldn't help it," and her friends had gradually learned to accept her estimate of herself. They pitied her and called it "her way." But the time came when all these exhibitions of temper ceased. An acquaintance, noting the change, spoke of

it. "You see," she confessed, "I thought I couldn't help it, and people put up with it, because it was my way. But after a while my heart gave out, and when I went into a rage I fainted dead away. So I had to stop them."

If some timely warning would break up a number of disagreeable "ways," every community would be a pleasanter place to live in, and immediate friends would be benefited.

Temperance in eating and drinking is not the only kind to be exercised in this world, by any means. There is often far more self denial needed to break up the besetting sin of ill-temper than that of a desire for strong drink. When, in looking deep down into our hearts, we find something which we are inclined to excuse in ourselves as our "way," we may know that we have found one of the little fons that are destroying the "tender vines."

The "ways" of grown people are some of the things which work such injustice to children. There comes a time in every child's life when he sees his parents and others in authority over him, as men and women. His love for them is the same, but his awakening sense of justice is outraged or stunted, as the case of temperament may demand, if he finds himself subjected to unnecessary inconvenience or annoyance to suit the mere caprice of some older person (which is too often the case). No matter how he may have loved those relatives before, the honorable child can feel only shrinking or distress when he realizes at last that his parents have been less than truthful with him, or have made him promises which they never meant to keep, or which they broke without sufficient excuse. Mamma, too, may try to explain papa's manner by saying that "he doesn't mean anything" by his unpleasant words, which are so thoughtless that they are absolutely cruel. "You know papa's way, dear." Truly! "He knows papa's way" only too well! But that doesn't take the sting away, nor add to his respect and reverence for his father.

Just here, perhaps, it would be well to say a few words about reverence and respect for old age. We are taught that age is to be respected and revered simply because it is age. Not so! Nothing is to be revered simply because of what it is. Reverence should come from what it represents. One may pity all aged men and women because they have grown enfeebled, but one cannot reverence them simply because a certain number of years have passed over their heads. When their faces and their characters show that rounding out, that mellowness which comes of a long life well lived, then, indeed, is there nothing on earth worthy of higher reverence. But when old age merely represents a bundle of querulous whims, increasing in number with each year and each accorded an honored place as showing the advance of age—and as such to be passed over as inevitable—then is old age not to be revered, and the young are not in the least reprehensible for avoiding association with it. I recently read a story of some children whose parents regarded them as very reprehensible for objecting to sitting down at table with a dirty old woman who persistently dropped snuff on the table-cloth. They pointed out the fact that she was old, and therefore, to be revered. On the contrary, it was the parents who were reprehensible in obliging their children to do something which was so utterly repulsive to themselves and which outraged their sense of decency.

This false idea of the reverence due to age as age has done a great deal of harm by allowing people as they advanced in years to fall into careless and slipshod habits, or to lose the hold which they had over their unpleasant tendencies. As age advances the greater the vigilance to be observed over one's self, for youthful failings are very easy of exaggeration. Determination may become obstinacy, firmness turn into imperiousness, quickness at repartee become ill-natured retort, lack of thought about dress become slovenliness, or over-anxiety turn into peevishness or querulousness. Any and all of which are hard for others to bear and do not tend to endear the aged one to those around. "If I thought I should be like my grandmother was at eighty-eight, I would not mind living to be a thousand!" exclaimed a young woman recently. What a beautiful comment on the "way" of that grandmother! All who knew the old lady loved her dearly, and no gathering among her young relatives was quite complete without her. But it was not her age which was revered; it was the mellow life which experience and time had produced.

But these unpleasantnesses of character, which seem to develop in after-life, but which really begin in childhood, may be guarded against to a great degree by the careful and observant mother. Undue development in any one direction is bad, no matter what the tendency may be. It should be the work of

the parents to point out, if possible, that which is weak, and by this means make a healthy balance which will prevent the adult from becoming a crank, a nonentity or a nuisance.

A love of reading is one of the finest characteristics that a child can possess. But not only should the quality of the reading be guided, but the habit itself. If it begins to interfere with physical development, if it seems to take the entire place of companionship, if meals are forgotten and sleep becomes a secondary matter, then it is time to interfere. The character is becoming lopsided. Like a crooked plant, only that side which is turned to the sun is developing properly. Even tricks of manner should be guarded against, as making peculiar the person possessing them. As they nearly always arise from some personal defect—hitherto unsuspected, but which may possibly be corrected if taken in time—a persistent trick of manner should be treated as a disease, and the advice of physicians should be asked. Awkwardness, a trick of holding the head on

one side, even apparent dense stupidity may arise from want of proper vision or hearing. An ugly way of holding the body, slouching walk or a habit of lolling and launing may arise (and most often does) from some weakness of the spine or, perhaps, a shortness of one of the legs. The habit of talking with an unpleasant nasal twang, or of keeping the mouth open, probably comes from enlarged tonsils or hypertrophy of the mucous membrane of the nose. Have you never had an acquaintance whose audible breathing was a constant irritation? Does it not seem a pity that he and the rest of the world should have been obliged to suffer this for years, when medical treatment in childhood would probably have corrected the evil?

Taking it all in all, it seems that after all, when we are inclined to feel annoyed at another for his unpleasant way, we should really go back a generation and rest our displeasure upon the shoulders to which it properly belongs—those of the parents, who did not properly round out his character by precept and example.

THE TEA-TABLE.

HINTS FOR THE TRAVELLER.

There are days sooner or later when all the world goes travelling, and some day it comes to pass that she to whom this delight has never been vouchsafed has her turn. It has been said that one has to take a long journey to learn how to take it again, but the experience of the travelled will help make the trial trip of the novice one of comfort. It is a matter of pardonable pride that even a young woman may safely travel unaccompanied from one end of this continent to the other, stopping over night at places *en route* if she wishes to do so. A wise traveller will journey as luxuriously as her means will allow; a long journey may be made less expensive by engaging a berth for the night and taking the regular coaches during the day-time, but the sleeping car by day as well as by night minimizes fatigue and can be secured in advance, a thing not possible in taking a berth for the night hours only.

A young woman travelling unchaperoned engages the entire section if she can afford to do so, thus securing better ventilation and more privacy. A section in the middle of the car is preferable to one near the ends where the jolting of the trucks is more noticeable. If the porter is asked to make up the bed with the head toward the engine, he will know that the instructions come from one who wishes to escape draught and has already learned that better sleep is somehow assured in this position. The most comfortable travelling dress contains no starch; a cheviot or tweed skirt, silk blouse and a jacket to match the skirt will insure ease when a shirt-waist with its stiff collar and cuffs would make the wearer miserable. The jacket will serve for cold days, and the thin silk will not be too hot for warm ones. A simple hat free from feathers and one that will admit of a vigorous brushing will testify its wearer's understanding of the fitness of things.

A medium-sized hand-bag will hold all that will be needed during the journey. The novice in travelling should know that the sleeping-car nightrobe is not of snowy white, but of dark material—a wash silk if possible. In this she appears more fully robed than in one of white and requires no additional robe for the toilet-room. A soft wash-cloth, a cake of toilet soap, a towel and sponge are requisites, a bottle of smelling salts and one of alcohol are refreshing adjuncts, while the usual toilet brushes will, of course, be carried. A travelling-case with pockets to hold hair-pins and the toilet paraphernalia generally will be a great convenience. A small tip to the porter the first day out will yield marked return in the shape of a pillow for an aching head, a daily brushing and other good offices, while an added offering at the end of the journey will bette insure the safe transfer of the traveller's personal effects.

For one who is alone and wishes to stop over night at a hotel *en route* the room should be engaged either by telegram or by letter before reaching the city. Arriving at the hotel the traveller goes to the ladies' parlor, whence she sends her card to the clerk, when a room will at once be given her. The charges should be agreed upon, and if one is shown too costly quarters they should be frankly refused; less expensive

ones will then be shown. It is less embarrassing than it once was to acknowledge that one's means are limited. In the large cities questions may be asked of any policeman, but the wise woman will avoid other sources of information. Extra money should be carried in a chamois bag about the neck.

The woman traveller may with propriety make acquaintances of her travelling neighbors if they are of her own sex, but attentions from men about her must be received with dignity and caution. On this the first journey the traveller must take above all things, an abundance of good temper and a healthful determination to make the very most of her outing.

FOR SEA BATHING.

A late luxury for the stout woman is the flannel bathing corset. The woman given to avoidupcis who risks her appearance in a loose bathing-suit without stays of some sort should see herself as other see her to appreciate her position. For the figure that is inclined to stoutness a corset is an absolute necessity to a modest appearance. The ordinary corset is too stiff for swimming. The most comfortable bathing-corset is stiffened with whalebone and made of cream-white French flannel with no steel in the front.

A corset of this kind may be made by the amateur, with the aid of a pattern. The best shrunken flannel is required, and the corset may be made single or double, as preferred. It is laced at the back and closed with buttons and button-holes in front and is made perfectly comfortable by shoulder-straps that an extensions of the back. In such a corset the problem of a new appearance is solved, while perfect freedom of action is allowed. Drilling, sateen and silesia are also excellent materials for bathing corsets, but flannel is much liked because it is soft and clinging.

The bathing hose is chosen a trifle smaller than usually worn to fit the feet exactly. The hose does not wear quite so long, to be sure, but the outlay is slight. Bathing shoes are seldom seen, the hose with strong round elastics sufficing.

LETTERS AND WRITING-PAPER.

The latest paper for the writing desk is what is known as the Imperial sheet and is six inches wide by eight inches long. It is folded but once, into an oblong envelope. A woman's stationery and the letter she writes is the mute friend that praises or the enemy that blames. The selection of paper that is refined with which to write a letter that will evidence that what is cultured and intellectual is understood will make a favorable impression always. Indulgence in oddities of paper or manner of writing, as for instance, to sign Mrs. Brown when Mary Brown should have been written, will proclaim to the reader that the writer does not understand what is accepted as correct usage. Or all things, in dating letters let one not develop into an oddity. "It being Thursday the twelfth" may be impressive, but surely is not as elegant as the simple day and date. Idiosyncrasies are nowhere more apparent than in letters, and one should avoid the least suggestion of this kind.

EDNA S. WITHERSPOON.

THE ART OF KNITTING.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plait knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.
* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *, means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

sl.—Slip a stitch from the left needle to the right needle without knitting it
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

KNITTED LEAF DOILY.

FIGURE No. 1.—It is quite unnecessary to give detailed directions for this doily. Directions for three rows of leaves are given. Then the three center leaves are omitted and are again

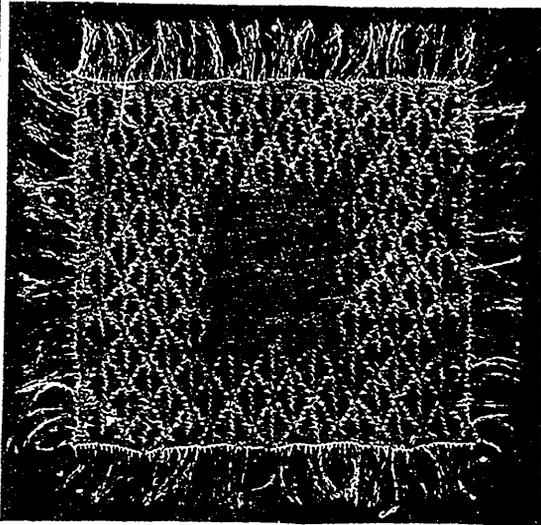


FIGURE No. 1.—KNITTED LEAF DOILY.

resumed after knitting five leaves in length from the beginning of doily. Cast on 94 sts. Knit two plain rows.
First and Second rows.—K 6: o 2 ("o 2" means over twice), p 2 to., k 3, 8 times; o 2, p 2 to., k 6.
Third and Fourth rows.—K 6: o 2, p 2 to., m 1, n, k 6, 8 times; o 2, p 2 to., m 1, n, k 4.
Fifth row.—K 6: o 2, p 2 to., m 2, sl 1, n, b, k 5, 8 times; o 2, p 2 to., m 2, sl 1, n, b, k 3.
Sixth row.—K 5: p 1, o, p 2 to., m 2, sl 1, n, b, k 4, 8 times; p 1, o, p 2 to., m 2, sl 1, n, b, k 3.
Seventh row.—K 5: p 1, o, p 2 to., m 3, sl 1, n 3 to., b, k 3, 8 times; p 1, o, p 2 to., m 3, sl 1, n 3 to., b, k 2.
Eighth row.—K 4: p 1, k 1, o 2, p 2 to., m 3, sl 1, n 3 to., b, k 2, 9 times.
Ninth row.—K 4: p 1, k 1, o 2, p 2 to., m 2, sl 1, n, b, k 3, 9 times.
Tenth row.—Like 6th.
Eleventh row.—K 5: p 1, o, p 2 to., m 1, n, 9 times; k 4.
Twelfth row.—K 6: o 2, p 2 to., m 1, n, k 1, o 2, p 2 to., k 3, 8 times; o 2, p 2 to., m 1, n, k 4.
Thirteenth and Fourteenth rows.—K 6: o 2, p 2 to., k 3, o 2, p 2 to., m 1, n, k 1, 8 times; o 2, p 2 to., k 6.
Fifteenth row.—K 11: o 2, p 2 to., m 2, sl 1, n, b, k 5, 8 times; k 3.
Sixteenth row.—K 10: p 1, o, p 2 to., m 2, sl 1, n, b, k 4, 8 times; k 3.
Seventeenth row.—K 10: p 1, o, p 2 to., m 3, sl 1, n, b, k 3, 8 times; k 4.
Eighteenth row.—K 9: p 1, k 1, o 2, p 2 to., m 3, sl 1, n 3 to., b, k 2, 8 times; k 5.
Nineteenth row.—K 9: p 1, k 1, o 2, p 2 to., m 2, sl 1, n, b, k 3, 8 times; k 5.
Twentieth row.—Like 16th, except, k 4 at end of row.
Twenty-first row.—K 6: o 2, p 2 to., k 2, p 1, o, p 2 to., m 1, n, k 1, 8 times; o 2, p 2 to., k 6.
Twenty-second row.—K 6: o 2, p 2 to., k 3, o 2, p 2 to., m 1, n, k 1, 8 times; o 2, p 2 to., k 6.

Twenty-third and Twenty-fourth rows.—K 6: o 2, p 2 to., m 1, n, k 1, o 2, p 2 to., k 3, 8 times; o 2, p 2 to., m 1, n, k 4.
Twenty-fifth row.—Like 5th.
Twenty-sixth row.—Like 6th.
Twenty-seventh row.—Like 7th.
Twenty-eighth row.—Like 8th.
Twenty-ninth row.—Like 9th.
Thirtieth row.—Like 26th.
Thirty-first row.—K 5: p 1, o, p 2 to., m 1, n, k 1, o 2, p 2 to., k 2, twice; p 1, o, p 2 to., m 1, n, k 5, 4 times; p 1, o, p 2 to., m 1, n, k 1, o 2, p 2 to., k 2, twice; p 1, o, p 2 to., m 1, n, k 4.
Thirty-second row.—K 6: o 2, p 2 to., m 1, n, k 1, o 2, p 2 to., k 3, twice; o 2, p 2 to., m 1, n, k 6, 4 times; o 2, p 2 to., m 1, n, k 1, o 2, p 2 to., k 3, twice; o 2, p 2 to., m 1, n, k 4.
Thirty-third and Thirty-fourth rows.—K 6: o 2, p 2 to., k 3, o 2, p 2 to., m 1, n, k 1, twice; o 2, p 2 to., k 8, 4 times; o 2, p 2 to., k 3, o 2, p 2 to., m 1, n, k 1, twice; o 2, p 2 to., k 6.
Thirty-fifth row.—K 11: o 2, p 2 to., m 2, sl 1, n, b, k 5, twice; k 40; o 2, p 2 to., m 2, sl 1, n, b, k 5, twice; k 3.
Thirty-sixth row.—K 10: p 1, o, p 2 to., m 2, sl 1, n, b, k 4, twice; k 40; p 1, o, p 2 to., m 2, sl 1, n, b, k 4, twice; k 4.

Now knit according to the directions above and those in the 35th and 36th rows until the five leaves mentioned are completed. Then resume the omitted leaves, as follows:
First row.—K 6: o 2, p 2 to., k 2, p 1, o, p 2 to., m 1, n, k 1, twice; o 2, p 2 to., k 8, 4 times; o 2, p 2 to., k 2, p 1, o, p 2 to., m 1, n, k 1, twice; o 2, p 2 to., k 6.
Second row.—K 6: o 2, p 2 to., k 3, o 2, p 2 to., m 1, n, k 1, twice; o 2, p 2 to., k 8, 4 times; o 2, p 2 to., k 3, o 2, p 2 to., m 1, n, k 1, twice; o 2, p 2 to., k 6.
Continue until there are three rows of leaves corresponding to those of the first end. Knit two plain rows, bind off and fringe.

KNITTED RING INSERTION.

FIGURE No. 2.—Use linen thread. Care must be used in knitting this pattern to knit all the loops made by putting the thread over, or the work will not come right. Cast on 23 stitches.

First row.—O 2 ("o 2" means over twice), p 2 to.: k 1, o 3 times, p 2 to., n 4 to., o 2, k 5, o 2, sl 1, n, b 1, o 3 times, p 2 to., n, o 2, p 2 to.
Second row.—O 2, p 2 to., k 1, o 3 times, p 2 to., n, k 1, p 1, k 6, p 1, k 1, o 3 times, p 2 to., n, o 2, p 2 to.
Third row.—O 2, p 2 to., k 1, o 3 times; p 2 to., n, k 1, n 3 to., o 4 times, sl 1, n, b 1, k 3, o 3 times, p 2 to., n, o 2, p 2 to.
Fourth row.—O 2, p 2 to., k 1, o 3 times, p 2 to., n, k 4, p 1, k 1, p 1, k 3, o 3 times, p 2 to., n, o 2, p 2 to.
Fifth row.—O 2, p 2 to., k 1, o 3 times, p 2 to., n, o 2, sl 1, n, b 1, k 3, n 3 to., o 2, k 1, o 3 times, p 2 to., n, o 2, p 2 to.
Sixth row.—O 2, p 2 to., k 1, o 3 times, p 2 to., n, k 1, p 1, k 6, p 1, k 1, o 3 times, p 2 to., n, o 2, p 2 to.
Seventh row.—O 2, p 2 to., k 1, o 3 times, p 2 to., n, k 2, o 2, sl 2, n 3 to., b 2, o 2, k 3, o 3 times, p 2 to., n, o 2, p 2 to.
Eighth row.—O 2, p 2 to., k 1, o 3 times, p 2 to., n, k 3, p 1, k 2, p 1, k 3, o 3 times, p 2 to., n, o 2, p 2 to.
Repeat from first row.

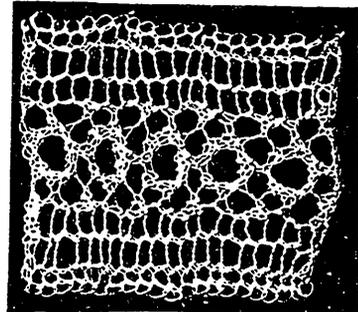


FIGURE No. 2.—KNITTED RING INSERTION.

Dressmaking at Home.

The Summer styles do not deviate to a very great extent from those shown earlier in the season. The flounced skirt is pre-eminently in favor and may be developed in any of the seasonable popular fabrics. More particularly do the thin gauzy materials appeal to one's taste and comfort these July days, and the designs provided are quite as numerous as the materials. Any amount of decoration may be used upon these gowns—indeed, the more elaborately it is arranged the more pleasing to the eye of the artistic woman. Ruffles of the material edged with narrow lace or those of ribbon or lace are extensively used upon organdy dresses. Ribbon sashes, belts and collars also add to their charm, while numerous bows and knots when cleverly arranged complete most charming toilettes. For all dressy occasions, such as the garden-party, promenade and drive, these elaborate gowns are especially suitable.

The shirt-waist, developed in wash fabrics, is assumed with cloth or piqué skirts for morning or outing wear and is again seen for dressy occasions in taffeta or Summer silk. The silk shirt-waists have any amount of decoration upon them, and very beautiful are some of the color combinations achieved. Taste and ingenuity will accomplish really charming results, and most every woman possesses one, at least, of these qualities.

Very practical are the colored piqués which are so much in evidence this season for whole suits and shirt-waists, and when combined with white they are quite dressy. The fact that these garments will launder satisfactorily when placed in capable hands will establish them in favor. Such combinations as a white piqué skirt and a blouse or jacket of bright-red piqué ornamented with white braid or pearl buttons, or the same effect in dark-blue and white, are especially suitable for the seashore.

FIGURE No. 1 X.—LADIES' VISITING TOILETTE.—This charming toilette is developed in gray nun's-veiling in the soft beautiful shade which blends so admirably with the violet tones. The lining is of violet taffeta, and violet ribbon ruffles are used as decoration. The basque-waist is cut by pattern No. 1655, which costs 10d. or 20 cents; it shows a Tudor blouse-front and Bertha collar. Above the low-necked fronts appears a deep yoke of white taffeta, and a shallow yoke-facing of the taffeta is applied to the upper part of the back and narrow ruffles of ribbon are arranged in successive rows upon the yokes, all the rows meeting at the neck. The fancy collar is of white taffeta, with the ribbon adjusted upon it in a manner suggesting continued lines from the yoke. Four rows of ribbon ruffling are arranged on the Bertha collar. The sleeves



FIGURE No. 1 X.—LADIES' VISITING TOILETTE.—(Cut by Basque-Waist Pattern No. 1655; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 1678; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

is a circular Vandyke flounce joined to the five-gored upper portion; it is headed and trimmed about the bottom with ribbon ruffles, and the seams of the upper part are outlined with the decoration, the ribbon being coiled in fancy designs at the lower ends of the seams. The skirt may be gathered or plaited at the back, as preferred. The pattern is No. 1678, and costs 1s. or 25 cents.

FIGURE No. 2 X.—LADIES' AFTERNOON TOILETTE.—Most effective is this creation of plain light and dark organdy and figured organdy having a yellow ground with a cou-



FIGURE No. 2 X.—LADIES' AFTERNOON TOILETTE.—(Cut by Waist Pattern No. 1720; 7 sizes, 30 to 44 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 1666; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

(For Description of Figures Nos. 1 X and 2 X, see this Page.)

ventional design in black upon it and made over yellow lawn. The waist, which is cut by No. 1720, price 10d. or 20 cents, is a simple affair and almost universally becoming to slight figures. The yoke is made of plain yellow organdy gathered very full into the standing collar. Black satin ribbon is arranged about the band in crushed effect. The ruffle, which is the finish to the lower edge of the yoke, is of black organdy having a tiny edge of yellow lace. Mousquetaire sleeves of the plain black material have full caps edged with the lace and are finished at the wrist with frills of the material. The crush belt is of black satin ribbon, as is also the rosette. The decorative features upon the skirt, which comprises a circular upper-portion and a circular flounce, consist of narrow ruffles

The decorative features upon the skirt, which comprises a circular upper-portion and a circular flounce, consist of narrow ruffles

are almost tight-fitting to the shoulder and are finished at the wrist with pointed cuffs trimmed with the narrow ruffles. The belt is of white taffeta, and taste dictates, it may be studded with jewels.

The lower part of the skirt is joined to the five-gored upper portion; it is headed and trimmed about the bottom with ribbon ruffles, and the seams of the upper part are outlined with the

of black organdy edged with the yellow lace. The pattern of the skirt is No. 1006, price 1s. or 25 cents. A hat of yellow straw trimmed with yellow silk poppies, foliage and black velvet ribbon would be an appropriate completion.

FIGURE No. 3 X.—LADIES' COSTUME.—The color chosen for this dainty silk-finished organdy gown is a very delicate shell-pink, and black lace appliqué is artistically disposed upon each gore of the skirt just above the several rows of ruffles of the material, which are adjusted upon the skirt in Vandyke style, coming up to one-third its depth. These tiny ruffles are edged with very narrow black lace. About the lower edge of the skirt a ruffle is arranged straight around.

The waist is a very simple full affair having a yoke effect, which is achieved by the adjustment of a ruffle of the lace-edged

FIGURE No. 4 X.—LADIES' TOILETTE.—Skirt pattern No. 9885, price 1s. or 25 cents, and shirt-waist bodice No. 1669, price 10d. or 20 cents, were united in developing this very useful and stylish toilette. Plaid silk showing green, blue, white and gold in its weave was combined with plain white taffeta in the attractive waist. The sailor collar, cuffs and shield are of white taffeta ornamented with straight rows of narrow black velvet ribbon, each row on the collar and cuffs terminating in a coil. A plaid silk scarf tied in a sailor's knot is worn with this waist and adjusted beneath the sailor collar. At the neck is another tie narrower in width and arranged beneath the turn-over collar. The sleeves are the prevailing shirt style.

The skirt is a novel one, having a narrow full-length front-gore between short circular portions that are lengthened by a



FIGURES NOS. 3 X, 4 X AND 5 X.—LADIES' TOILETTES.—Figure No. 3 X.—(Cut by Costume Pattern No. 1710; 8 sizes; 30 to 44 inches, bust measure; price 1s. 3d. or 30 cents.) Figure No. 4 X.—(Cut by Shirt-Waist Bodice Pattern No. 1669; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 9885; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.) Figure No. 5 X.—(Cut by Basque-Waist Pattern No. 1696; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 1692; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

material. On each side of the front the black lace appliqué is disposed, and the same decoration is carried out in the back. Almost tight sleeves headed with two rather wide ruffles and ornamented from the elbow to the wrist with bands of black lace and finished with a lace ruffle are introduced in this waist. The crush collar and belt are of black satin ribbon. The material is cut away from beneath the appliqué, and the effect of the pink silk lining gleaming through is charming. With this costume, which is especially suitable for the afternoon *fête* at the Summer resort, is worn a pink fancy straw hat trimmed with white *maisonne de soie* having black lace appliqué upon it and draped about the crown on the side and back. In the front are disposed black silk poppies, and black spangled quills rise at the left side toward the back. The gloves are black suede. This costume is No. 1710, price 1s. 3d. or 30 cents.

graduated circular flounce. The material used for its development was tan challis, having appliqué of *écru* lace upon it.

FIGURE No. 5 X.—LADIES' TOILETTE.—Unusually attractive is this toilette of taffeta silk in the popular blue shade, with trimmings of white taffeta ribbon arranged in scroll effect upon the skirt where the circular flounce is joined to the gored upper-portion. The same decoration is disposed upon the edge of the Pompadour blouse-front. A Bertha collar of white taffeta covered with all-over embroidered net opens over a square yoke, which is composed entirely of tiny ruffles of white taffeta, and a jabot of lace falls over the closing. The sleeves fit closely nearly to the top, where they puff out, and are completed at the wrists with cuffs of the white silk overlaid with the embroidered net. The basque waist pattern is No. 1696, price 10d. or 20 cents, and the skirt No. 1692, price 1s. or 25 cents.

CROCHETING.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
ch. st.—Chain stitch.
Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

s. c.—Single crochet.
d. c.—Double crochet.
tr. c.—Treble crochet.

h. d. c.—Half-double crochet.
p.—Picot.
sl. st.—Slip stitch.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. the next part of the direction.

CROCHETED DOILY.

FIGURE No. 1.—This doily is made in wheels, of crochet cotton.
First round.—Make 9 ch., * skip 2 st. of ch., 1 s. c. in next st., 1 d. c. in each of the next 5 st., 1 s. c. in last st. of ch. *; repeat from * to * 5 times and join.

Second round.—1 s. c. in st. of ch. at top of petal, * 8 ch.,

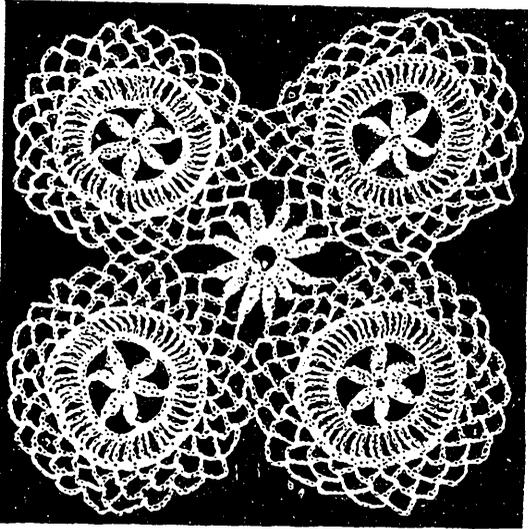


FIGURE No. 1.—CROCHETED DOILY.

1 s. c. in same st. of next petal. *; repeat from * to * all around.

Third round.—1 s. c. in every st.

Fourth round.—6 ch., 1 tr. c. in 1 st., 1 ch., 1 tr. c. in next st.; repeat 46 times all around.

Fifth round.—1 s. c. in every st.

Sixth round.—7 ch., skip 3 st., 1 s. c. in next st.; repeat 23 times, and join with s. c. in center of last loop.

Seventh round.—From center of last loop, 7 ch., 1 s. c. in center of next loop; repeat 23 times, joining as before.

Eighth round.—Same as seventh.

To make Doily.—Join the 4 wheels together by the centers of 3 loops of each as seen in the picture. For center, 10 ch., 1 s. c. into center of loop of wheel, skip 2 st., 1 s. c. in next st. of chain, 1 d. c. in each of the next 6 st., 1 s. c. in last st.; repeat 11 times until all the loops of wheels are supplied with petals.

LACE FOR APRONS, SCARFS, ETC.

FIGURE No. 2.—Use No. 20 white thread and a hook of suitable size.

First row.—Make a chain of the desired length; allowing 27 stitches for each point of the lace.

Second row.—* Ch. 5, fasten in 3rd st. of first round *; repeat between stars and fasten by s. c. in every 3rd st. of ch.

Third row.—1 s. c. on next st.; * 5 ch., 1 s. c.; repeat 3 times from *; 3 ch., 4 d. c. on next 5-ch., 3 ch., 1 s. c. on next 5-ch.; * 5 ch., 1 s. c.; * repeat 3 times between last stars; 1 ch., 1 d. c. on next s. c., 1 ch., 1 s. c. in middle of next 5-ch. Repeat to end of row.

Fourth row.—* 1 s. c. on next st., 5 ch., 1 s. c. twice, then 5

ch., 1 s. c. on third st. of next 3-ch., 5 ch., 1 s. c. on 1st of 3-ch., * 5 ch., 1 s. c., * repeat 3 times between the stars in the middle of 5-ch., then 1 ch., 1 d. c. on next s. c., * 1 ch., 1 d. c. on next d. c., * repeat 3 times between the last stars, 1 ch., s. c. in middle of next 5-ch. Repeat from first * to end of row.

Fifth row.—* 1 s. c. on next st., 5 ch., 1 s. c. on middle of next 5-ch.; * 3 ch., 4 d. c. on next 5-ch., 3 ch., 1 s. c., * repeat twice between the stars; 5 ch., 1 s. c. on next 5-ch., 1 ch., 1 d. c. on next s. c., * 1 ch., 1 d. c. on d. c., * repeat 4 times between the last stars; 1 ch., 1 s. c. in middle of next 5-ch. Repeat from first * to end of row.

Sixth row.—* 1 s. c. on next st., 5 ch., then * 1 s. c. on 3rd of next 3-ch., 5 ch., 1 s. c. on first of next 3 ch., 5 ch., * repeat twice between the stars; then 1 s. c. on next 5 ch., 1 ch., 1 d. c. on s. c., 1 ch., 1 d. c. on d. c. twice between the stars, then 9 ch., 1 d. c. on second d. c., 1 ch., 1 d. c. on d. c., 1 ch., 1 d. c. on s. c., then 1 ch., 1 s. c. in middle of 5-ch. Repeat from first * to end of row.

Seventh row.—* 1 s. c. on next st., 5 ch., fasten to next 5-ch., 3 ch., 4 d. c. on next 5-ch., 3 ch., 1 s. c. on next 5-ch., 5 ch., 1 s. c. on next 5-ch., 1 ch., 1 d. c. on next s. c., * 1 ch., 1 d. c. on d. c., * repeat twice between the stars; then 5 ch., 3 s. c. on the middle 3 of next 9-ch., 5 ch., 1 d. c. on following d. c., 1 ch., 1 d. c. on d. c., 1 ch., 1 d. c. on s. c., then 1 ch., pass 2nd st. Repeat from first * to end of row.

Eighth row.—* 1 s. c. on following st., 5 ch., 1 s. c. on 3rd of next 3-ch., 5 ch., 1 s. c. on first of next 3-ch., 5 ch., 1 s. c. on next 5-ch.; 1 ch., 1 d. c. on s. c.; * 1 ch., 1 d. c. on d. c., * repeat twice between the stars, then 5 ch., pass over 6 stitches, 5 s. c. on next 5 st., 5 ch., 1 d. c. on second following d. c.; 1 ch., 1 d. c. twice; 1 ch., pass over 2 st. Repeat from first * to end of row.

Ninth row.—* 1 s. c. on next st., * 5 ch., 1 s. c., * repeat twice between stars; then 1 ch., 1 d. c. on next s. c., * 1 d. c. on d. c., * repeat twice between stars; then 6 ch. Pass over 6 stitches, 7 s. c. on next 7 stitches, 5 ch., 1 d. c. on next second d. c.; 1 ch., 1 d. c. twice; then 1 ch., and pass over 2 st. Repeat from first * to end of row.

Tenth row.—* 4 ch., 3 d. c. in next s. c., 1 ch., 3 d. c. in same s. c., 4 ch., 1 s. c. on next d. c., then 1 ch., 1 d. c. on 2nd st. following, * repeat 3 times between stars, 6-ch., 5 s. c. on the middle

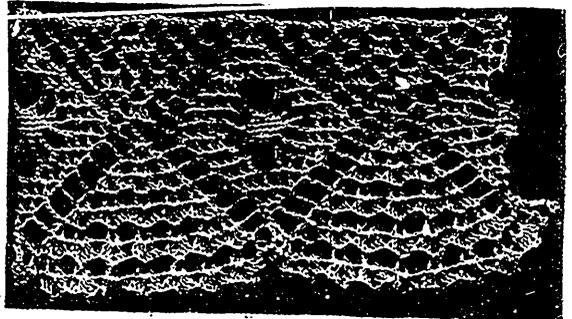


FIGURE No. 2.—LACE FOR APRONS, SCARFS, ETC.

5 of next 7 s. c., 6 ch., 1 d. c. on 4th of next 6-ch.; 1 ch., 1 d. c. twice; then 1 ch., 1 s. c. on second following st. Repeat from first * to end of row.

Eleventh row.—* 4 ch., 1 d. c. in 1st d. c., 1 ch., 1 d. c. in same d. c., 2 ch., 1 d. c. in 1st 1 ch., 1-ch., 1 d. c. in same 1st ch.,

2 ch., 1 d. c. in last d. c., 1 ch., 1 d. c. in same last d. c., 4 ch., 1 s. c. in next d. c.; 1 ch., 1 d. c. 3 times; 6 ch., 3 s. c. in middle of 5 s. c., 6 ch., 1 d. c. in 4th of next 6 ch.; 1 ch., 1 d. c. twice; then 1 ch., 1 s. c. on next 2nd st. Repeat from first * to end of row.

Twelfth row.—* 4 ch., * 3 d. c. in next 1 ch., 1 ch., 3 d. c. in same 1 ch., * repeat 3 times between last two stars, then 4 ch., 1 s. c. in next d. c.* 1 ch., 1 d. c. in next 2nd st. following *, repeat 3 times between last 2 stars, 3 ch., 1 d. c. in 4th st. of 6-ch., repeat * 1 ch., 1 d. c. in next d. c., * repeat twice between last 2 stars, 1 ch., 1 s. c. on 2nd following st. Repeat from first * to end of row.

Thirteenth row.—* 4 ch., 1 d. c. in next 1-ch., 1 ch., 1 d. c. in same 1-ch., * 2 ch., 1 d. c. in next 1-ch., 1 ch., 1 d. c. in same 1-ch., repeat 3 times more from last *, then 2 ch., 1 d. c. in next 3rd d. c., 1 ch., 1 d. c. in same 3rd d. c., 4 ch., 1 s. c. in next d. c., * 1 ch., 1 d. c. in next 2nd st., * repeat 5 times between stars, then 1 ch., 1 s. c. in next 2nd st. Repeat from first * to end of row.

Fourteenth row.—4 ch., * 3 d. c. in next 1-ch., 1 ch., 3 d. c. in same 1-ch., * repeat 5 times between the last two stars, 4 ch. 1 s. c. in next d. c., * 1 ch., 1 d. c. in next 2nd st., * 3 times between the last two stars, 1 ch., 1 s. c. in next 2nd st. Repeat from first * to end of row.

Fifteenth row.—* 4 ch., 1 d. c. in next d. c., 1 ch., 1 d. c. in same d. c., * 2 ch., 1 d. c. in next 1 ch., 1 ch., 1 d. c. in same ch., * 5 times between the last stars, then 2 ch., 1 d. c. in next 3rd d. c., 1 ch., 1 d. c. in same 3rd d. c., 4 ch., 1 s. c. in next d. c., 1 ch., 1 d. c. in next d. c., 1 s. c. in next 2nd st. Repeat from first * to end of row.

Sixteenth row.—4 ch.; 3 d. c. in next 1 ch., 1 ch., 3 d. c. in same 1 ch., 7 times; 4 ch., 1 s. c. in next d. c. Repeat to end of row.

Seventeenth row.—2 ch., 1 d. c. in next d. c., 1 ch., 1 d. c. in same first d. c.; 2 ch., 1 d. c. in next 1-ch., 1 ch., 1 d. c. in same 1 ch., 7 times; 2 ch., 1 d. c. in last d. c., 1 ch., 1 d. c. in same last d. c., 2 ch., 1 d. c. in next s. c., 1 ch., 1 d. c. in same s. c. Repeat to end of row.

Eighteenth row.—3 d. c. in next 1 ch., 1 ch., 3 d. c. in same 1 ch., 10 times. Repeat to end of row.

Then finish top edge by making 3 s. c. in each space, the entire length. This gives a better edge to sew to the garment.

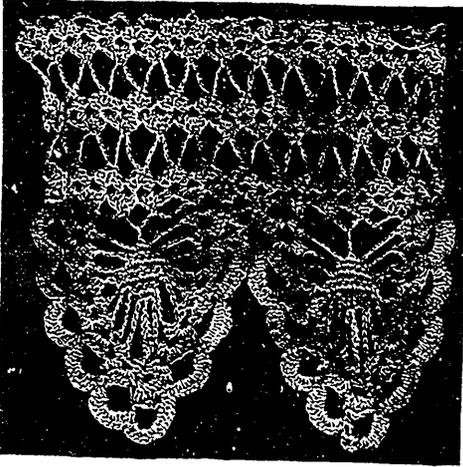


FIGURE NO. 3.—LACE FOR PILLOW-CASES OR TIES.

LACE FOR PILLOW-CASES OR TIES.

FIGURE NO. 3.—Make the upper portion of this lace first and of the length required. Chain 25 for the foundation, and in rows, back and forth, work as follows: Make a shell in the fourth stitch of chain thus: 3 d. c., 2 ch., 3 d. c., * skip 2 ch. and make a sl. stitch in the third stitch of ch., 5 ch., skip 5 ch., make one more shell, shell in the sixth stitch of chain; repeat

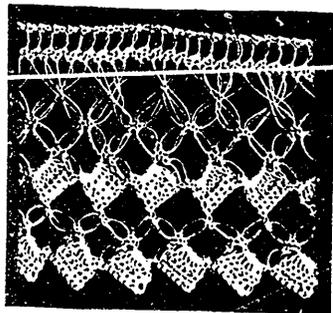


FIGURE NO. 4.—HAIR-PIN BLOCK LACE.

once more from * 5 ch., turn, * shell in shell, make a sl. stitch in the top of last d. c. of same shell you worked in, 5 ch., repeat from last *, chain 5 at the end of row and turn. Continue till the required length is gained.

To make the scollops, tie the thread to the first shell in the sl. stitch.

First row.—Make a shell under the first loop of 5-ch. thus: 5 d. c., 2 ch., 3 d. c., 7 ch., skip second loop of 5-ch., 1 d. c. in the third loop of 5-ch., 7 ch., skip the 4th loop of 5-ch. and work one shell consisting of 3 d. c., 2 ch., 5 d. c. in the fifth loop of 5

ch., 6 ch., turn and at the end of each row join the shells together with a sl. stitch.

Second row.—Shell in shell (make all shells like one in first row), 6 ch., 3 s. c., 6 ch., shell in shell, 6 ch., turn.

Third row.—Sh. in sh., 5 ch., 5 s. c., 5 ch., sh. in sh. 6 ch., turn.

Fourth row.—Sh. in sh., 4 ch., 7 s. c., 4 ch., sh. in sh., 6 ch., turn.

Fifth row.—Sh. in sh., 3 ch., 9 s. c., 3 ch., sh. in sh., 6 ch., turn.

Sixth row.—Like the fourth row.

Seventh row.—Like the third row.

Eighth row.—Like the second row.

Ninth row.—Sh. in sh., 7 ch., 1 d. c.

in 2nd s. c., 7 ch., sh. in sh., ch. 6, turn.

Place the last two shells exactly together and put hook through last shell at the 2-chains and make one shell, break the thread and fasten; work 12 d. c. in each loop of 6-ch., around the scollop; when starting the second scollop skip a loop of 5 ch. and work in the next loop.

HAIR-PIN BLOCK LACE.

FIGURE NO. 4.—Make the hair-pin work seven-eighths of an inch wide, and of the length desired. Work the 2 s. c. over each wind-over, a little more than one-eighth of an inch from side; the longer loops are then twisted thus:

To Make the Edge.—**First row.**—Fasten thread in first two loops of hair-pin work with 1 s. c.; skip the next two loops; 1 s. c. in next two; * make two knot stitches (To make a knot

stitch: draw the loop up a quarter of an inch, catch the thread and pull through; then put the hook between the drawn loop and the thread just pulled through, catch thread and draw through again thus making two stitches on the hook; catch the thread, draw through these two stitches to form the knot); 1 s. c. in the two loops just skipped; skip two loops, 1 s. c. in next two, repeat from * to end of row; turn.

Second row.—Make 3 knot stitches, catch in center of first two knot stitches underneath; * 2 knot stitches, catch in center of next two knot stitches; repeat to end of row; turn.

Third row.—Catch thread in center of next two k. sts., 2-ch., * 6 d. c. over last half of two k. sts.; turn; 1 ch., 1 s. c. in each of 6 d. c.; turn; 1 ch., 1 s. c. in each of 6 s. c. just made; s. c. at each side of the next k. st.; 2-ch.; repeat from * to end of row; turn.

Fourth row.—3 knot stitches catch in point of first block with 2 s. c.; * 2 knot stitches catch with 2 s. c. in point of next block; repeat from * to end of row; turn.

Fifth row.—Repeat the second row.

Sixth row.—Repeat directions for the third row.

To Make the Heading.—1 s. c. in first loop; 1 ch., 1 s. c. in next loop; repeat to end of row.

HAIR-PIN BLOCK INSERTION.

FIGURE NO. 5.—Make two rows of hair-pin work as for lace. Then cut in half and work one of the sides thus:

First, Second and Third rows.—Follow directions for first, second and third rows of lace.

Fourth row.—Take the other side of hairpin work, and catch in first two loops with 1 s. c., skip two loops, 1 s. c. in next two; * 1 knot stitch, catch with 2 s. c. in point of block of opposite side; 1 knot stitch, 1 s. c. in the two loops just skipped; skip two loops, 1 s. c. in next two; repeat from * to end of row.

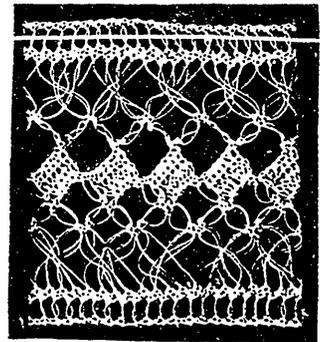
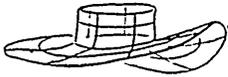


FIGURE NO. 5.—HAIR-PIN BLOCK INSERTION.

Millinery.

DESCRIPTION OF MILLINERY PLATE.

FIGURE NO. 1.—LADIES' TOQUE.—In thoroughly good taste is this very stylish toque—a draped affair of white satin covered with black spangled net. The foundation is of wire and may be bent into a becoming shape. At the left side there are three plumes, two black



and one white, while a *chou* of white chiffon is fixed against the rolled brim.

FIGURE NO. 2.—YOUNG LADIES' HAT.—This dainty creation suggests the bridesmaid's hat and is most artistic in its design and decorations. The cream fancy straw is in poke shape and is cut out in the back, where the handsome jet comb is placed. A ruffle of chiffon with an embroidered edge is placed around the brim and falls coquettishly over it. An Alsatian bow of black velvet ribbon is in the front, and a large bunch of pink roses is charmingly disposed on the right side toward the back. The novel feature is the long streamers, which are intended to fall gracefully down the back.



FIGURE NO. 3.—LADIES' ROUND HAT.—Flowers, ribbon and wings, with Liberty silk introduced in rosette effect, form the trimming of this very attractive hat of mode straw; shaded violets, dark violet and white ribbon, white wings and gold-



en-brown Liberty silk provide the pleasing color scheme.

FIGURE NO. 4.—LADIES' FRENCH BONNET.—Extremely dainty is this charming little French bonnet of odd but artistic shape developed in white chiffon, with a fine white net embroidered with pearls over it. About the edge turquoise-blue velvet is cleverly adjusted, a twisted bow of the velvet, together with two white plumes, giving becoming height to the bonnet. This color harmony will be pleasing for both blonde and brunette and is especially suitable for evening wear.

FIGURE NO. 5.—LADIES' ROUND HAT.—Very stylish is both the shape of this hat and the colors introduced. It is a fancy straw made with a sunken crown, and about this is a drapery of taffeta, which develops at the back into an Alsatian bow. Two beige quills are arranged on each side against the bow, giving the broad effect, and they are caught up with the silk by a full loop.



FIGURE NO. 6.—LADIES' HAT.—Shaded roses and white lilacs with foliage almost conceal the crown of this hat. The roses are arranged on a bandeau at the left side, where they rest upon the hair. An aigrette falls gracefully over the hat from the front.



FIGURE NO. 7.—YOUNG LADIES' HAT.—This pretty poke shape is most pic-

turesque. The large bow of turquoise-blue ribbon having a border of fine black stripes is the simple decoration used for the top of the hat. Under the brim, and projecting beyond the edge, chiffon is shirred on. Streamers of chiffon are adjusted at the back.

SUMMER HATS AND BONNETS.

FIGURE A.—LADIES' LEGHORN HAT.—This pretty hat is of black Leghorn



trimmed with a drapery of chiffon and a thick cluster of poppies and foliage about the crown, entirely concealing it. The brim is turned up at the back, and a bow of ribbon with standing ends, rosettes of chiffon and a bunch of foliage are artistically disposed. On the edge of the hat is a *ruche* of chiffon.

FIGURE B.—LADIES' LARGE HAT.—Fancy straw decorated with chiffon drapery having black lace appliqué about the crown and four large bunches of violets and long, green leaves are the attractions of this stylish hat. Under the brim chiffon rosettes are disposed.



FIGURE C.—LADIES' DRAPED TOQUE.—The wire frame is draped with shirred chiffon, and its crown is bent into a most artistic shape. Rolls of ribbon are twisted about it, and at the left side is adjusted a rosette bow of shaded ribbon with a bunch of carnation foliage at its base. A jet buckle seemingly holds the ribbon bow together.

FIGURE D.—LADIES' HAT.—Chiffon veiled in dotted net is arranged upon the brim of this hat and broadened against the crown, which is an overlapping affair of fancy straw. Beneath the brim at the back are adjusted rosettes of the chiffon, and a large bunch of jonquils with foliage decorates the left side.



FIGURE E.—LADIES' ROUND HAT.—This hat is a white fancy straw with black brim—facing. Wreathed about the crown—against a drapery of black net—are shaded pink roses. In the front are three black quills and a white aigrette, and the rose foliage is cleverly arranged under the brim at the back.

FIGURE F.—LADIES' LEGHORN HAT.—This dainty creation is a white Leghorn turned up at the left side and at the back. Ribbon loops are effectively disposed on the brim at the left side. Shaded pink roses with buds and foliage are arranged in large clusters in the front, at the right side and at the back. Rising in their midst is a bow of ribbon caught with a Rhinestone buckle.



FIGURE G.—LADIES' BONNET.—This dainty Frenchy bonnet is made of gray fancy straw braid, and trimmed with a ruffle of chiffon along the edge of the three wing-like pieces of straw. Violets are bunched up in the front and rest prettily upon the hair. A wing-like bow of a dark shade of violet ribbon rises at each side, while strings are provided to tie in most approved style.

FIGURE H.—LADIES' ROUND HAT.—Very stylish is this hat of fancy straw, with its decorations of taffeta silk ruffles having a corded edge, bunches of flowers and several quills, with drooping aigrettes at the right side. The flowers are adjusted on the brim at the left side.

FIGURE I.—LADIES' WALKING HAT.—This hat is appropriate for general use and is shown in white Milan straw having a rather wide brim. About the crown is arranged a Roman silk scarf showing dainty colorings.





SEASONABLE MILLINERY.

If it is possible, the creations in head-gear now displayed are more charmingly artistic than ever before; one is amazed at the degree of perfection that millinery art has attained. It has seemed that with each season the creations shown could scarcely be improved upon, yet there is always something new—something which appeals to artistic instincts—and every one is, therefore, constantly on the alert to gain the slightest information as to what is the most stylish and approved idea to be carried out in the new hat, or the manner whereby a Spring hat or a last Summer's hat may be made quite in accordance with the present style. Certainly every individual can easily secure a becoming effect—and that is the chief factor—from the vast assortment displayed. Next in importance to shape is the color scheme to be adopted in the trimming. Because blue in its several shades is in popular favor is no reason why it should be selected when it is particularly unbecoming to the sallow complexion. Such is the diversity of colors that one ought to be able to choose one or more without the least hesitancy as to its becomingness.

Dainty and airy in sultry July days are the glories of Nature so faithfully reproduced in the flowers and foliage for the stylish Summer hat. Roses, full-blown and in the bud, in all colors from pure white to darkest red and some few in impossible hues, go to make up the assortment. Violets, pansies, orchids, hyacinths and nasturtiums are as popular as they were earlier in the season, though it may be said that the rose is preëminent among the garland of flowers.

Suggestive of crested billows are the draperies of *mousseline de soie*, chiffon and tulle which are displayed in such profusion upon the majority of the hats. In very many instances roses peep coquettishly out from beneath this transparency, and the effect is wonderfully pleasing. Colored chiffon or taffeta silk is sometimes arranged about the crown and upon the brim and veiled in white or black dotted net. Another artistic device is the roll of wired tulle which is adjusted about the crown. Two textiles may be introduced in this case—one, perhaps, to be white tulle on the wire rings and the other black tulle gracefully wound about the white—or the black-and-white effect may be produced by running narrow black lace on the white tulle at regular intervals before the wire rings are inserted. This same effect will prove admirable in white tulle and cream or butter-colored lace.

The long sweeping, graceful ostrich plumes are especially favored for carriage or promenade hats. A more artistic, picturesque result can scarcely be imagined than that seen on a large white Leghorn hat in a broad, drooping shape, with two long white plumes falling over on each side and seemingly held in position in the front by two smaller feathers, a graceful white aigrette rising to a becoming height from their midst. A knot of white satin ribbon caught with a Rhinestone buckle was adjusted at the base of the aigrette and completed this beautiful creation. A toilette of white taffeta, profusely decorated with Renaissance lace and having its color introduction in the sash and crush collar of, perhaps, a soft shade of violet, a shell pink or pale shade of turquoise, would find in this dainty hat a most fitting complement. To complete this summery toilette a parasol of white taffeta with chiffon insertion in two rows, made over the color chosen for the sash and collar and headed with a narrow ruche of chiffon, would be delightfully appropriate.

Picture hats always appeal to the artistic woman, and this season's styles show a great diversity. An all-white effect is shown in a Leghorn, which is shown simply draped in chiffon about the low crown and brought around to the front, where it is disposed in an unusually large Alsatian bow; and over this bow is another of white lace wired to form or adapt itself to a like effect. Under the bent brim at the back are placed large rosettes of the chiffon. The becomingness of these beautiful Leghorns is almost universal, and the possibilities suggested by their being so easily and artistically twisted or bent into unconventional shapes has established for them a reputation which has stood the test of many years. A strikingly beautiful confection in a white Leghorn has a ruche of cream chiffon above and under the brim on the edge and a full drapery of delicate rose-pink chiffon wound gracefully about the crown, over which is adjusted a fine white net with cream lace appliqué.

This soft trimming is massed in a large *chou* in front, and pink roses of the most delicate tints nestle in the midst. Two long plumes in this same delicate pink fall over the broad brim on each side. Pink roses are adjusted under the falling brim at the back, where they rest coquettishly on the hair. This exquisite hat would be especially beautiful to complete a toilette of some of the thin, lace-like fabrics at present so much used, where the under slip is of the shade of pink seen in the hat decorations. This outfit would be charming for the dress parade which is a feature of the Summer resort.

A captivating Summer hat is of green—that shade which blends with all colors—fancy straw, round in shape and faced with white tulle; and a delightful color scheme is produced by the varieties of hyacinths used in the decoration. Wound around the crown is a soft puffing of black-and-white tulle, brought together in a knot in front, and from each side of the knot the hyacinths are arranged in three sprays—pink, lilac and white. They also peep from beneath the folds of the tulle at the back on top of the brim, while beneath the brim are adjusted large rosettes of the tulle.

Particularly in favor are the draped straw hats; they are made of the fancy satin straw braids, which are flexible and can be shaped according to individual taste. Most charming results are attained in the development of these hats, and the trimming required is very scant, the broken, wavy lines rendering it unnecessary. A bunch of flowers, with a knot of ribbon and a fancy buckle or pin, usually completes the trimming. One very stylish toque is in bluet fancy straw draped to form four distinct crowns. On the left side it is twisted into a high effect and held there by two upright feathers in the shade of bluet to match the straw. A *chou* of velvet is caught with a large Rhinestone buckle and adjusted at the base of the feathers. The brim rolls up in the front of this toque, thereby making it becoming to the round face. The most noticeable feature in the adjustment of the hat is its being drawn very far forward over the eyes. The effect is suggestive of extreme modesty, and there is a desire to peep under the wide brim in order to obtain a better view of the face beneath.

Very dainty is a hat of white crinkled chiffon made on a wire frame of round shape. A jetted band is placed about the crown, coming together at the left side where the hat is turned up; a black and white aigrettes rise just here, falling gracefully toward the back. A large bunch of violets rests upon the hair where the brim is turned up on the side.

Butter-colored straw retains its popularity, and when trimmed with yellow and black or white and black and, perhaps, a touch of red the effect is most satisfactory and very stylish. A very attractive hat is a coarse straw of this shade, having a white brim-facing and decorations of roses, lace and velvet ribbon. About the low crown is wreathed a quantity of red and yellow roses, and over these flowers is a unique drapery of heavy cream lace, having four rows of narrow black velvet ribbon run on it at regular intervals and each row tied in tiny rosette bows at the back. Under the brim at back are two large-rosettes of black chiffon. An odd but pleasing color harmony is achieved in a hat of draped straw in turquoise-blue, with pale-lilac plumes caught at the left side with a lilac chiffon rosette. Through the bent-in crown is thrust a long jewelled pin composed of amethysts, pearls and turquoises.

A decidedly Parisian confection has a cerise straw crown affixed to a brim of chiffon in the same shade and covered with black-dotted tucked tulle. A large bow, giving the wide or broad effect, is adjusted in front, and from it rises a very beautiful plume which shades from a very dark cerise to a pure white and is held by a pearl ornament.

A black-and-white effect is very attractively shown in a white straw hat which is completely covered with black-dotted net, the dots ranging from quite small to very large and presenting a very odd appearance. A velvet band encircles the crown and forms a broad bow in front, while at the left side are two white plumes dotted with black chenille. White carnations rest upon the brim at the back and are also disposed upon a bandeau beneath it.

A black chip in the quaint Shepherdess shape has a trimming of turquoise satin covered with white chiffon having black lace appliqué upon it and arranged in a drapery about the crown,

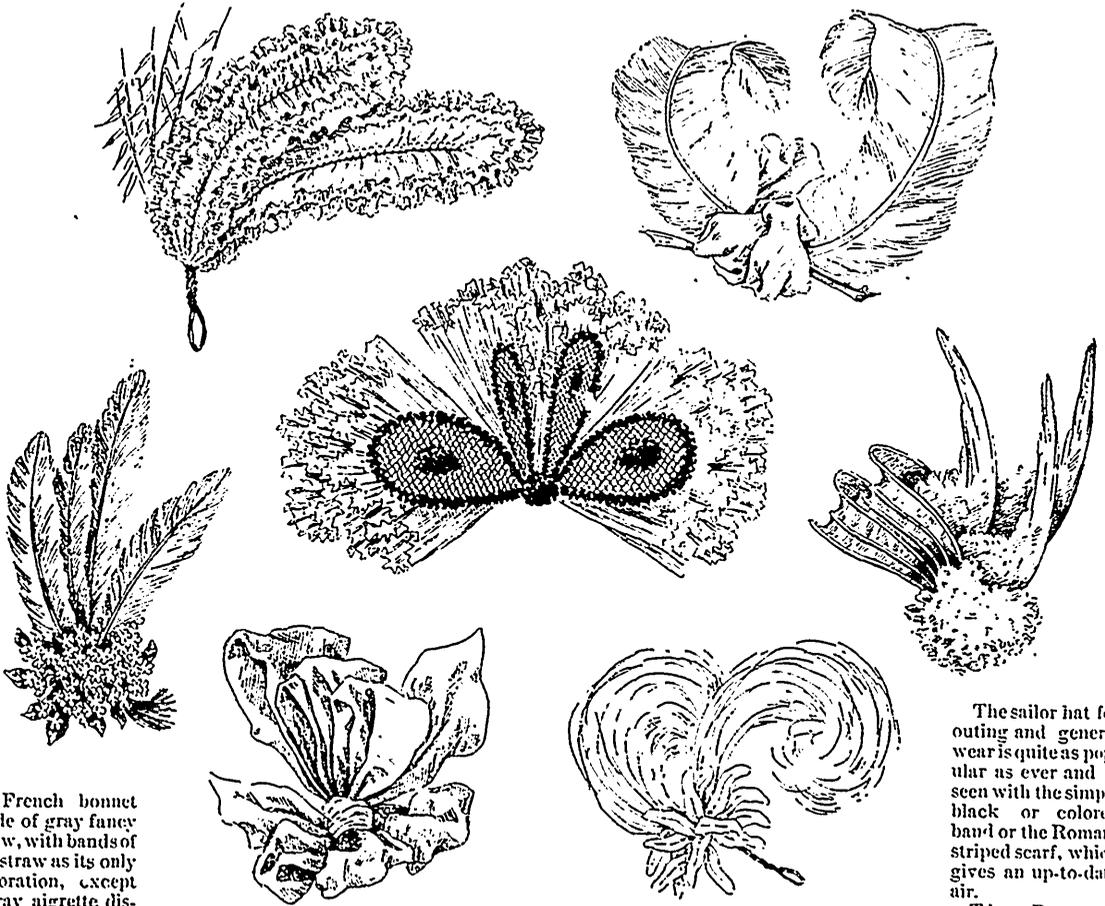
uniting just in front, where two white plumes fall gracefully toward the back being held by a pearl ornament. Disposed beneath the brim at the back are rosettes of the satin.

For the bright and youthful face no more appropriate hat can be selected than one of white satin straw which has a narrow frill of white chiffon on both upper and lower edge; for its adornment pink roses are thickly clustered together in a wired wreath about the crown, and just in front white Mercury wings and a large bow of corded pink ribbon held with a Rhinestone pine are adjusted attractively. Bunches of roses nestle under the brim, which is rolled up at the back. For afternoon or evening têtes this dainty hat will be suitable and it may be tastefully worn with a gown of organdy or point d'esprit.

The woman of more mature years will select a charming lit-

of burnt-orange and white taffeta: white chiffon is draped on the brim, and long white plumes fall over to the left side, seemingly rising from a cluster of deep-red roses. The roses are also placed under the brim at the back. Extremely becoming would be this hat to the dark-haired beauty.

A walking hat of navy-blue fancy straw having the brim covered on the upper and under side with tucked chiffon in the same shade is unusually attractive; about the crown is twisted white taffeta ribbon, joining at the front in a large rosette caught up with a Rhinestone buckle. Two beige quills are arranged at the left side, rising from a large rosette of the chiffon, and orchids form the decoration under the brim at the back. This stylish hat will be most appropriate for travelling and will be worn effectively with the tailor-made gown.



UP-TO-DATE MILLINERY ORNAMENTS.

The French bonnet made of gray fancy straw, with bands of the straw as its only decoration, except a gray aigrette disposed just in front. The arrangement of the twisted straw gives the broad effect, which is almost universally becoming.

A new feature in the clip straw is the raised effect, which gives the appearance of narrow tucks at regular intervals. A tasteful color scheme is carried out in a pale yellow straw possessing this feature and trimmed with cart-wheel rosettes

The sailor hat for outing and general wear is quite as popular as ever and is seen with the simple black or colored band or the Roman-striped scarf, which gives an up-to-date air.

The Panama straws equally vie with the coarse and rough styles. Veils

have lost none of their attractiveness, even though they are uncomfortable warm: they may be procured in a diversity of styles, all very similar to the Spring display. Chiffon, plain or dotted, holds first place for travelling use, while the fine lace and nets with appliqué or dotted effects are for dressy occasions.



COSTUMES FOR CYCLISTS:—We have recently issued another edition of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a wheel, and while principally devoted to the latest and most acceptable styles for ladies, also provides for the costume

needs of men, misses and boys. It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with valuable advice on the care, repair and choice of a wheel: a specially prepared paper on learning to ride, a discussion of the question of exercise for women; the etiquette of the wheel; and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.



SOME PRETTY HATS AND BONNETS.—(For Descriptions see Page 83.)

Girls' Interests AND Occupations.

SUN BONNETS IN THE OLD DAYS were simple, slouchy affairs made of any cotton material that "held starch." The one object of their existence was to keep off the sun, and style was an attribute unthought of. But times have changed and sun-bonnets with them. Now that they are in vogue again, under the name of golf bonnets and garden hats, the girls have found out that the sun-bonnets of to-day are not the same things which in their childhood they detested and often compelled their mothers to sew on. The "holding of starch" is no longer the one and only characteristic to be considered in selecting materials. The prettiest and most fashionable are made of plain white or colored piqués, organdies and Madras and trimmed with frills of muslin or organdy. The poke part comes very far over the face, the crowns are very high and the frills narrow and full. Figured goods are also used, but, as one girl expressed it, "they savor too much of remnants left over from last Summer's gowns" to be very popular.

THE GOLFING GIRLS, the bicycle girls, the athletic girls—in short, girls generally—show a decided preference for the sun-bonnet, many of them having one for every occasion. One girl is the proud possessor of half a dozen bonnets all her own make. For golfing she has two of white muslin, the pokes all fine tucks and insertion and the frills fine embroidered edging, while the under side of the poke, not the frills, is lined with a delicate shade of salmon-pink. For bicycling they are made of heavy corded white piqué, with frills and strings of white muslin, hemstitched. But it is on the two designed for quiet strolls in the woods and chats on the piazzas that she has given the greatest amount of time and thought. Both are dainty lace-trimmed affairs of organdy, one corn-colored and the other baby-blue. The streamers to be tied under the dimpled chin are long and broad, while the fluffy lace-edged frills droop over the eyes just enough to tantalize and not conceal.

ANOTHER ODD FASHION has been revived this Summer. The girls have gone down into their mothers' and older sisters' trunks, jewel boxes and chamois bags, bringing up all the old beads and bracelets they could lay their hands on. These treasures they sent to reliable jewelers, not to be reset—oh, no! for the older the setting the more fashionable the ornament—but simply to have them thoroughly cleaned and the settings secured. For old coral, amber, solid gold or silver, plain or filigree beads and bracelets are much too precious now to risk. The beads they wear as necklaces, both loose or close around their throats, as bracelets around the upper part of the arm and for looping up the short sleeves of their muslin gowns, much after the fashion of half a century ago. As for the bracelets taken from their hiding places among buckles, chains, pins and other gewgaws thrust aside as Fashion stamped them with the seal of disapproval—any and all of them are stylish. But there is, it seems, a time for all things. The more simple bracelets, silver or gold, are preferred for morning wear, while the more elaborately carved and jewelled are for the evening. But all girls are agreed in discountenancing their use with anything besides fluffy toilettes of silk or cotton. Under no circumstances should the tailor-made girl indulge her fancy for gewgaws suited only to her more feminine costumes.

A GIRL BELONGING to the smart set of a certain Western city recently hit upon a charming idea, for which her young girl friends are blessing her. She, the thoughtful girl in question, has been in society two or three seasons, and during her first season she was by no means a belle. However, her lack of success during that season has been so far overshadowed by her popularity during the last two years that every one excepting herself has forgotten. She, it seems, has no desire to forget and has set about to prevent her younger friends from suffering a like humiliation, by giving what are styled "bud parties." The first of these entertainments was a "bud tea"; all the girls receiving with the hostess were young girls who next season will be formally presented to society. The floral decorations were entirely buds, but there the idea ended, for the people invited

were social leaders, both married and single.

THE HOSTESS WAS SPEAKING of her "bud parties," past and to come. "I will never," said she, "forget my consternation, on the night of my début, when I was forced to leave mama's side, where I had been receiving, and go out to supper with a man who until that evening had treated me as a child. He had been an admirer of my elder sister, and I could not help acting like a child. It was the same with every one present that evening, and I would have given anything for a chat with one of my boy chums:

but I was among people who were either total or comparative strangers. As a consequence I was awkward and embarrassed. The men thought me silly and—well, as I was not remarkably beautiful they dropped away after the first few calls, at least the majority did; there were a few more observant ones who seemed to think me worth a fair trial. And I must say that to one of these I feel that I owe much of the pleasure of these last two years. I certainly had my idea of 'tempering the wind' to the social lambs directly from him. Chatting at a dance one evening, he remarked, as we watched some débutantes, what a womanly thing it would be if older girls, who had been through the experience, would encourage and guide younger girls through the little social difficulties made easy to them by familiarity. That man had been very good to me, it was then my second season, so I determined to try his suggestion. Later I thought of these 'bud parties' between seasons. I am not at all certain that I do not owe my popularity to the interest I have shown towards younger girls. For you know I really believe men very much admire girls who try to help other girls."

A PARTY OF GIRLS who are having the jolliest of times, if one may judge by letters, are the six girls who are ending the second of a six weeks' trip in a houseboat. Of course, they are chaperoned and protected to such an extent that the most fastidious could not find fault. The party is made up of girls who have tired of sea-shore and mountain resorts, with their bathing, swimming, dancing, golfing, tennis and all the other of the long list of games and recreations tried year after year. They all wanted something different, and this is how they got it. Early in the season one chanced to see a canal boat placarded "To Rent." It looked like the picture of a houseboat she had seen, so she suggested using it for a Summer outing. A chaperon secured, the party was soon gotten up, the boat hired and they set to work to get everything ready. No servants were taken, as the men guaranteed to attend to the navigation if the girls would see to the domestic side of the trip. Of course, the bulk of the provisions are canned and will not require any great amount of cooking, but there will be considerable cleaning, and before the six weeks are ended the girls expect to have become thoroughly competent housekeepers. The wardrobe of the men is limited to two suits, with three extra *négligé* shirts. The girls wear cotton skirt-waists, denim skirts and, for rainy weather, a wool suit—skirt and jacket. The excursion has the advantage of being inexpensive and thoroughly safe, and if letters are to be credited, it is one of the jolliest outing parties of the season.

LAST AUTUMN a number of New York girls formed a circle, having as its motto "We do what we can," and opened a club house for working girls, especially shop girls. Here every evening, except Sundays, some of them went down to teach anything and everything about which the working girl showed a wish to know. They taught dancing, singing, elocution, piano, sewing, millinery, embroidery and numberless other things of profit and amusement. Before leaving town they arranged for a series of picnics and excursions for their club members and their friends, one friend for each girl.

ONE OF THE NEWEST fads among the girls this Summer is the autograph fan. It is elegantly made of white satin, and the autographs originally scribbled in pencil are made lasting by being traced in oil paints—the brush in the hands of an artist. More commonly the fan is of paper, muslin or, on some occasions, a big palm leaf. On such either pencil or pen is used, and no after-touch of an artist is necessary.

ANOTHER WAY in which the autograph craze shows itself among older or more industrious women is in the autograph table cover and scarf, the autograph being embroidered in the favorite color of the writer and not that of the worker. The effect, as may be imagined, is seldom artistic, often grotesque, though as a substitute for an address book, and to pleasantly while away tedious moments, it cannot be said that it is objectionable.

LAFAYETTE McLAW.



Club Women AND Club Life

The day has passed when it is safe to speak slightingly of women's clubs or the work they are doing. The great General Federation of Women, to be held this year in Denver at the end of June, has come to be one of the strongest forces for good in this country, the results of which will be seen through many years to come. The General Federation was formed in 1840 on a call of Sorosis, in New York, but nobody at that time had any idea of the enormous size to which it would speedily grow. In 1892 the first Biennial was held in Chicago. In 1894 the second was held in Philadelphia, when the women who had charge of it first began to comprehend the magnitude of what they had undertaken. At Louisville, in 1896, a thousand earnest, well-educated women, the very flower of the country, were present to consider the cause of education, agreeing to work together for the spread of education throughout the United States.

Since then every one of the State Federations and thousands of home clubs have taken up this work, the results of which are only beginning to be seen—in the elevation of the district school, the spread of the travelling library, the development of the public library in small towns, the placing of women upon school boards and the improvement in educational laws among the States. The great feature of the Biennial in 1898 will be the coördination or correlation of the different forces at work among the women's clubs, to which attention will be directed later.

From the General Federation have grown the State Federations, which now number over thirty. It was early seen that the General Federation must be of too broad a scope to be of immediate benefit to the small clubs in country towns, and the State Federation sprang into being from that very cause. Maine, Utah, Massachusetts and Colorado were among the first to form State Federations, while the other States of the Union have fallen rapidly into line. These Federations number from four clubs to two hundred. The newest of these is the South Carolina Federation, which was formed in June at the call of the "Over the Tea Cups" club, of Seneca, South Carolina. Delaware formed a Federation in February, while Rhode Island has a Federation four years old. Vermont has one about two years old, numbering fifteen clubs. Iowa, Ohio, Illinois have the largest number of clubs, and Massachusetts and New York are not far behind. Each Federation adopts its own particular line of work—mostly along educational lines, although some have taken up forestry or travelling libraries. Alabama started a Federation in 1895, and held its fourth convention in May 1898, taking up the work of libraries, industrial education and regular school work. Tennessee is working on the same lines, and at its last annual convention, held in February, industrial, kindergarten and rural school education all came in for discussion.

THE DENVER WOMAN'S CLUB.

The one club which has held public attention more than any other during the past year is the Denver Woman's Club, which has grown in four years from a membership of one hundred and twenty-five to nine hundred. It has no debt and has a bank surplus of thirty-five hundred dollars, beside having done an enormous amount of public and philanthropic work. The club was organized in the Autumn of 1894 and was modelled after the one in Chicago. Its particular purposes are to encourage the study of domestic relations, education, art, literature, music, science, philosophy, philanthropy, sociology and reform, and generally to adopt and carry out such plans and use such means as may tend to secure to women higher physical, intellectual and moral conditions and to improve all social and domestic relations. The club has met with wonderful success in all its undertakings and is destined to experience even greater. Previous to its organization there were a great many small literary clubs throughout the city, but the members were of the opinion that one large club having a broader scope would accomplish the greatest good. Although Colorado is a "suffrage State," politics and religion are barred from club consideration. The mem-

bers take an interest in the doings of the Legislature, however, and exercise their influence in the direction of civil service reform, local option and library commissions. The Woman's Club of Denver has attained that standard where selfishness is subordinated to altruism, where entertainment and self-culture of the individual is of less importance than a true spirit of practical helpfulness in the community. Its work is divided into seven departments, with many auxiliaries.

Every movement for the public welfare commands the support of this club. Last year the department of philanthropy established several Pingree farms, and its members aided and instructed seventy-five families, consisting of three hundred and fifty persons, in their care and cultivation, raising crops estimated to be worth three thousand dollars. It is a fact that none of these poor people thus assisted to help themselves has called upon the county charity.

The same department established a penny provident fund and arranged for free baths at the missions. The members also interested themselves in homes for boys, especially for the newsboys, while others conducted a weekly sewing class and have read and sung to the inmates of the State Home for Girls. The home department established half a dozen kitchen gardens for the instruction of the children of the poor, and also domestic science rooms where they were taught how to cook. This department also helped to organize the Baby Hospital and made two hundred and fifty-six articles for its use.

The members of the reform department devote their time to the education of themselves and the community in the essentials of good government. They originated the City Improvement Society, which aims to make a clean, orderly and beautiful city, and then organized the Civil Service Reform Society (in which men are members), which has for its purpose the framing and passage of laws to compel the adoption of civil service rules in some of the State governmental departments. The reform department also secured the passage of the curfew ordinance.

The science and philosophy department established a travelling library for other women's clubs in the State, of which there are now ninety-nine. In many of the small cities and towns it is impossible to obtain desired books, so women would have to go without the education to be derived from them but for the assistance of the members of this department. Upon request they look up all the publications on any selected subject and, with the coöperation of the libraries, send them to the applicants. An untold amount of good has thus been accomplished.

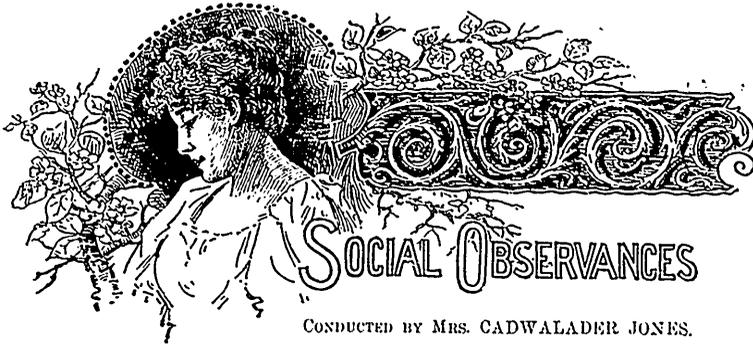
Members of the department of education make a study of the most approved methods of education in graded schools, and their suggestions in this direction have been tested by practice and found valuable. They have also assisted in forming the Educational Alliance and the Newsboys' Educational Club.

There are three hundred members in the art and literature department, and a portion of the work accomplished has been that of placing engravings of the best works of art in the public schools by means of a travelling gallery. The members also assist other departments by reading and music and have made themselves highly useful and valuable. The department of music last year gave a concert which provided eight hundred dollars worth of shoes for the poor of Denver. There are a number of auxiliaries, two being for the study of parliamentary practice and business laws and methods.

The president of the Denver Woman's Club is Mrs. Sarah S. Platt, whose name is as well known as that of the club itself. It is, perhaps, owing to her broad character and wise leadership that the club has taken the stand it has, and so great has been her success that she has been urged strenuously to become the president of the General Federation, to succeed Mrs. Henriotin. But she decided that the proper time for her to accept that office has not yet come. She has consented to run as vice-president, and will, doubtless, at some future time be the president.

One of the most beautiful things in connection with the session of the General Federation at Denver, is the fact that all Colorado will act as hostess. The Woman's Club of Denver has appropriated about a thousand dollars for entertaining delegates in various ways, but every other club in Colorado has given something, some of the smallest clubs sending fifteen dollars, and others sending as much as one hundred or even two hundred dollars. Mrs. Mahlon D. Thatcher, President of the Colorado Federation, has sent a circular to all the federated clubs in her State, asking them to contribute according to their means, and each club is expected to contribute its share.

HELEN M. WINSLOW.



SOCIAL OBSERVANCES

CONDUCTED BY MRS. CADWALADER JONES.

HOW TO TREAT GUESTS.

It must always be a pleasure to have anyone for whom we care come to make us a visit and stay under our roof, but the mind of the hostess, especially if she be a young housekeeper, is often perplexed as to what preparations she should make and how much she is expected to do for her friend. This is still more the case if the visitor is someone whom she does not know well, but has invited out of courtesy, or to repay social obligations, or, perhaps, out of consideration for her husband or his family. The first thing to be done is to arrange the room which the guest is to have so that she may feel at home in it, and oddly enough we often defeat this very end by trying too hard to accomplish it. We are apt to forget that when people leave home they must necessarily bring a good many things with them, and if we fill the guest chamber as we should a room in which we live ourselves, there will not be room for the various little objects which, if they could be set out comfortably, would put the visitor at her ease immediately. Most of us carry about certain pet photographs, or a work-basket to which we are attached, or we may have a number of little toilet articles which we have come to consider almost essential to our comfort, and if we find every inch in the room where we are to stay already occupied by the hostess' belongings, no matter how pretty they may be, we are in the unpleasant position of either having to put these latter away, which seems ungracious, or else leaving our own stowed away in our trunk. As most people now carry a small travelling-bag, it is not necessary even to have a comb and brush on the toilet-table, although it is a good plan to leave them in a convenient place, in case they should be needed before the luggage arrives. A pin-cushion is always provided, and a few flowers will keep the empty toilet-table from looking blank, and give besides the prettiest of welcomes, while there is, of course, no reason why small trays for hair-pins or rings should not be left where they may be useful. If it be a kindness to leave the toilet-table almost empty, the writing-table, on the other hand, can scarcely be too well furnished, provided the things on it are such as may be used without hurting them. Nobody likes to be too familiar with a blotting book or pad which has "Christmas Present" written all over it, and has evidently been put into the spare room because its owner considered it too fine for her own needs. For the same reason, if the table has a cover, it should not be an expensive one, for ink will spill or spatter occasionally, and the feelings of a guest who has thus spoiled an elaborate piece of handiwork are not enviable. Felt, denim and cretonne now come in such pretty colors that any of them is much more suitable, and a bare polished table best of all. There should be plenty of writing and blotting paper, telegraph blanks, ink in a sensible ink-stand which will hold more than a thimbleful, a box filled with postage stamps, and a pen-wiper. This table, which a guest may use with a feeling of temporary proprietorship, will do more to put her at her ease than any other preparation you can make. Most people bring their own pens, but it is no harm to have one and a pencil or two in a little tray. There should also be a few books and magazines in a spare room; not musty old volumes banished from the sitting-room, but something which may amuse your guest if she cannot sleep at night, or wants to be by herself for a little while. With these few things and a hearty welcome the simplest and barest guest-chamber will seem home-like to its occupant. The question of how much a hostess is to do for visitors must be determined by their respective tastes and circumstances. When a young girl comes to stay with another in a strange city, she may not

unnaturally expect to see as much of the society as possible and to be taken wherever her friend may be invited, and it is always allowable to ask for an invitation for a stranger to a reception or even a small party, but not to a dinner, as the hostess there has presumably filled up her table. If, however, she wishes to invite the new-comer, and has only room for one, she can perfectly well do so without including the friend with whom she is staying, although both are usually included when it is possible. If any entertainment is given for the visitor, it is well to put "to meet Miss or Mrs. So-and-So" in the invitations, so that people may call on her and show her other politenesses. It is not necessary to have your guest always on your mind, nor to plan laboriously for her amusement, as that becomes an effort which she will very likely notice, to her discomfort; but while she is with you the ordinary course of every-day life may be altered a little in order to give her all the pleasure within your reach, and she should be made to feel that she is thoroughly welcome, which is, after all, the very essence of hospitality.

REPLIES TO CORRESPONDENTS.

G. H. B.—The custom of assembling friends for a house-warming when one has built a new home is a very old and praiseworthy one, but the manner in which the occasion is celebrated must necessarily depend upon the house and its locality. A dance is, perhaps, the most usual form of entertainment, and this is often easier to give in a new residence than in one which has been lived in for some time, as less furniture has accumulated. As it is fortunately well known that people who have built them a house have in nine cases out of ten spent upon it all the money they could rightfully afford, nothing very elaborate or expensive is expected when it is first thrown open. If it is not convenient to have a jolly dance with a simple supper, private theatricals would probably amuse the young people, especially if they do not attempt too heavy a play. Something short and laughable always goes best. It might be novel to let it be understood that each person whom you invite is to bring some trifle for the new house, not to cost more, for instance, than fifty cents or a dollar. The different articles thus collected would be sure to afford amusement, and some of them might be useful. It is usual to throw the whole house open at a house-warming and the company entertain themselves to some extent by going all over it, as it is considered an informal occasion when ordinary rules may be relaxed.

Louisa K., Toledo.—It is always safer for a hostess to be dressed more quietly in her own house than when she goes out, lest she should make some of her guests uncomfortable by having finer clothes than they are wearing. If you and your sister were invited to spend the evening quite informally with a friend and the young lady visiting her, you were perfectly right to wear high-necked frocks, and those whom you went to see made a mistake by appearing in low-necked ones. Full-dress is appropriate only for large dinners, evening receptions or balls; it is even out of place at small dinners.

Annie R.—Your question as to the proper length of time for an evening call does not admit of a very definite answer, because circumstances vary. Visiting in the evening has rather gone out of fashion, except among really intimate friends, or in the cases of young men who are busy all day and have only their evenings free. On general principles half an hour or three-quarters is long enough for politeness, but if you are evidently giving pleasure, and are also enjoying yourself, there is no reason why you should not stay longer, always remembering, however, the old saying that it is not well to make people twice glad—when you come and also when you go.

Daisy.—If you do not know the personal tastes of the bride, what she has already, and do not wish to spend much for a wedding present, a framed etching will probably be about the best thing to choose. These may be found now at very low prices, and a quiet stretch of river or sunny meadow in a simple frame can always find a place in some corner of a home.

Curiosity.—You are frank in acknowledging your temptation, but it is certainly well to resist it when paying visits. Some persons are more observant than others, which may or may not be a gift, depending upon the discretion exercised; but it is not considered good manners to ask personal questions. People usually speak of their own affairs if they wish to do so, and if they do not, their friends should respect their silence. Curiosity is largely a matter of habit, and on the principle that one nail drives out another, if you will try to interest your mind in topics of wider and more general interest, you will find that it dwells less upon the business of your neighbors.

J. F. W.—In the Eastern cities it is not now the custom for a wife to take her husband's arm when walking with him in daytime.

MY LADY OF THE MANOR.

BY HARRIETT RIDDLE DAVIS, AUTHOR OF "IN SIGHT OF THE GODDESS," "THE CHAPEL OF EASE," ETC.

"In the Spring a livelier iris changes on the burnish'd dove."

—PENNYSON.

Nowhere throughout the whole county, nor, indeed, throughout the whole State was there to be found such rich meadow land as lay all about the old Brooke Manor grant. The great fields of red and white clover stretched from Joyce Brooke's very portals out to the turnpike on one side and to the woods on the other. Nowhere else was there such a busy stir of droning, buzzing bees, burying themselves down in the heart of every clover blossom, stilling their hum for an instant with folded wings to drink in the sweets, then moving on drowsily in the warm sun at the approach of the sleek, mild-eyed herd of Jersey cows which grazed and munched over the entire countryside.

And Joyce herself, sole and fitting owner of the rich meadows, the herds and rambling, picturesque manor-house, came along through the meadow, humming under her breath, with springing, elastic step, seeming scarcely to crush the young clover under her feet. In one hand she carried a short black-snake whip and in the other dangled a big straw hat, as she drove before her her favorite Jersey cow and the new-born calf.

Joyce was young and strong and fair to look upon. Exuberance of health showed in her tanned face and buoyant figure. She was farmer, squire and gracious woman all in one. Her keen eyes saw every leaf, every twig and every bird perched thereon. At each step of the way she breathed in deep draughts of Nature, and as she crossed the little stream that rippled through the meadow she poised herself surely on the stepping-stones while the Jersey stopped to drink, and her face became soft and radiant at the glory of the May day around her.

The stiff wire-grass that grew along the edge of the stream possessed a certain prickly beauty. The vines which hung in arched and tangled from the worm fence had a wild grace all their own. Even the brambles, with their briars softly screened, clothed themselves with Nature's prodigality and had reached their trailing arms up to the trunks of the great trees, suddenly Joyce began in a low voice to repeat to herself

"Then said all the trees unto the bramble, 'come thou and reign over us.' And the bramble said unto the trees, 'if in truth thou art to be king over me, then come and put your trust in my shadow.'"

It was the old parable of the trees which had gone forth to appoint a king over them, and Joyce smiled at the fancifulness of the adaptation and began to hurry her loitering footsteps.

She swung the lash of her whip through the air, and the Jersey lifted her head from the stream and snatching a mouthful of clover blossoms lazily resumed the way. The Jersey and her calf were being driven towards a small rude enclosure over against the woods which was to shelter them during the early days of the young calf. As they neared the spot the girl's steps became slow and reluctant, the soft radiance died out of her face and it seemed as though she had forgotten her surroundings and the purpose that had brought her thither. She stood in contemplation, with her arms resting on the top rail of the fence, and there came into her eyes an expression of pain and trouble. Over her head on the bow of a tree a red-headed woodpecker hopped back and fourth and scolded in loud voice at her shortcomings.

What did all her possessions advantage her? she wondered. But were her youth, her looks, her sweetness to her if John Wentworth was too indifferent or too proud to seek her? No, too indifferent—some inner consciousness told her—but too proud to seek her. The background of her rich meadows and the long line of race behind her, overshadowed the fore-ground of her sweetness and womanliness. If he would only look down deep into her eyes, which contained just a bit of the heaven, he must read there how little she cared for her looks and lands. If she only dared to hold out her hand or to look into his eyes—but she could not woo him were it ever so faintly. Only some happy chance would throw them together where she could show the helpless and clinging side that belongs to a woman, it might woo him. But no; Fate had always shown her in the most masculine guise possible. She had always driven the farmer out in the fields among her men, sowing or

reaping, fencing or ditching, or, worse still, she had seemed of late to be the quarrelsome, purse-proud land owner closing up the right of way through her estate, thereby shutting out from the short cut through her woods the laborer and the poor; and Joyce glanced nervously across the fields in the direction of the distant gates, the wide iron portals of which had been chained and padlocked by her order only the day before.

She wondered if John Wentworth knew to what indignities she had been subjected by the coarse, rough teamsters who had driven through her land, abusing the privilege which had been granted to them for so many years; and she wondered how the trial of strength was going to end, for the contention for right of way through her property was to come up before the court, and John Wentworth, the State's attorney, was on the other side. How would it end?

While these thoughts rushed through her brain, the gentle-eyed Jersey waited with her soft yellow muzzle against the bars in mild wonder. Was it for this she had been driven away from the rest of the herd with her calf, to stand at a stupid gate with nothing to do? She lowed plaintively, and Joyce, recalling herself, swung open the rude gate and ushered her favorites in. She drew down a measure of feed, and spread some sweet clean straw under the shed for the calf; then passing her hand lightly and caressingly over the flank of the Jersey she closed the gate and began to retrace her steps, noting with pleasure the fine outlines of her registered herd that was grazing in the distance. As she walked along, cutting idly at the clover blossoms with her whip, she answered the call of a catbird perched overhead in a tree, and for a moment watched him go through all his quick changes of posture and pose.

Now he was crouched down like a cat ready to pounce, then he straightened himself to his full height, tall and slim; and then he puffed out all his feathers like a soft, round puff-ball, and finally he flew along ahead of Joyce as she moved on, for this near relation to the thrush knew her well and was often her vanguard in the meadows. Joyce loved his companionship, driven as she was in her loneliness to make companions of all the dumb creatures that surrounded her, for there was not one denizen of the woods or fields that feared her or fled at her approach. It was John Wentworth alone who turned from her—or was shy of her—and Joyce sighed as she thought of it and of the probable contention she should have with him before the court.

She had nearly reached the lane that led out from the meadow when she wheeled around in a listening attitude. A long musical sound came faintly on the breeze, borne across the meadow from the distant woods. It came nearer and nearer and swelled upon the air. Joyce knew well that hunters and hounds were abroad, and suddenly there flashed across her vision a streak of red-brown fur, which crossed before her in full run and disappeared into the rough inclosure that sheltered her Jersey cow and calf.

Joyce heard the hounds in full cry coming close behind, and she knew that the hunters themselves would soon clear the fence. The finish, she said to herself, would take place in her meadow under her very eyes, and, perhaps, to the injury of her young calf. With an indignant flush on her face she ran at top speed, dropping her straw hat by the way but grasping her snake whip the more tightly in her hand. She cleared the little stream at a bound, and as she neared the inclosure the hounds in full run bore down upon her in a way calculated to strike terror to the hearts of most women. But Joyce reached the spot first, and as the pack came upon her pell-mell she struck a stinging blow over the face of the leader which made him fall back with a yelp; then she laid her stout whip on the hounds, lashing them right and left. But with their prey hidden in the straw in the little shed so near at hand, they only reeled for a moment under her blows to spring back immediately upon and over her, trying to jump the gate which she defended. Thus it was that the hunters, some five or six of them, clearing the worm fence which separated the woods from the meadow, came upon her surrounded by the snarling, yelping dogs.

One strong muscular man rushed to her side and throwing himself from his horse called out, with his face set and white in alarm,

"Oh! Miss Joyce, what is it?"

"Call off your dogs, John Wentworth," cried Joyce in reply, not ceasing to ply her whip.

John Wentworth spoke sharply to the dogs, at the same time using his hunting whip to good purpose, for the hounds, panting and sulky, slunk off, and the hunters quickly drew around the girl who with dishevelled hair, torn skirts and blazing eyes confronted them.

"How came you here, Miss Joyce, and what has happened?" asked John Wentworth, with deep anxiety in his voice, as his eyes swept over Joyce.

"I am here, John Wentworth, because this happens to be my meadow, and this is my cow and calf, and—"

"And your fox, Miss Joyce," queried he coolly, while a warm look crept into his eyes.

"Yes, my fox," replied Joyce with scorn. "My fox so long as I choose to protect what has taken shelter with me. For shame, all of you!" exclaimed the girl indignantly, as her eyes rested upon each man in turn. Then, changing her angry tones, she said with a mixture of pleading and reproach, "Oh! how can you hunt a fox in May? This is the time for rearing the young, and this poor hunted creature is a mother fox, and I think it is cruel to hunt them at this season. No doubt she has led you as far away as she could from her burrow where her young are, and I know that it is the custom to hunt foxes here in the South all the year round; but—I'm disappointed."

As Joyce uttered the last of her words she lowered her voice, and a flush rose to her cheek. Each man shifted uneasily in his saddle, and one of them, who had his hunting horn slung over his shoulder, called out, half-shamefacedly, half-jocosely,

"Oh, come Miss Joyce, let's have the sneaking little beast; he's honest prey for the hounds."

"But you shan't have him, not on my land at least," flashed back Joyce; and she raised her arms as though to mete out to the hunters what she had meted out to the hounds.

John Wentworth stood with his hat off and watched the girl. A flush as deep as that which had overspread Joyce's face came upon his cheek. He thought that he knew why Joyce had said that she was disappointed, and a curious thrill ran over him to his finger-tips. He thought he had never seen her so womanly, so alluring as while defending this one poor little fox. If only she were not so rich, or he so poor, or if she would only give him half a chance, but she was always so masterful, and it was so impossible for him to surprise her softer side or to come up to her standard. How superb she was, with her hair blowing about her face, with her cheeks one great bloom of color, her sun-browned hands grasping her whip and her figure standing boldly out from Nature's luxuriant background of trees, sky and meadow land. He wished with all his heart that the other men would take themselves off. To that end he said,

"The hunt is over for to-day. Mason, you'd better wind your horn and call in the stragglers. We're trespassing on Miss Joyce's land, and we all know that she has closed the Brooke Manor to the public."

"And we're all on Miss Joyce's side, Wentworth, in that matter," chorused the hunters. They wheeled about on their horses, called to the hounds and started off over the clover in an easy lope.

"Not that way," Joyce called after them. "The iron gates in the avenue are padlocked. You'll have to go through the lane and out by the side road."

Joyce watched them canter lazily across the meadow in the direction of the lane, the dogs following at their heels in dejected, limp fashion. Then she turned to find John Wentworth still standing where he had dismounted. He had dropped his bridle rein, and his horse was cropping the luscious clover a few feet away. A deep silence seemed to fall upon the whole meadow, which a moment before had rung with the baying of the hounds and the voices of the hunters. The wind in the trees and the droning of the bees were the only sounds, and the two who stood there gazed each into the other's face so long and so intently that a sense of embarrassment came over Joyce, and she looked away only to have her eyes drawn again irresistibly to his. She cast about for some word that should break the spell that was upon them, and finally said, haltingly and half-defiantly,

"I have had the iron gates padlocked."

Still John made no reply; and Joyce went on hurriedly, while she fixed her eyes on the distant herd,

"I wanted to swear out a warrant for trespass against your clients, but the magistrate refused to grant it unless I would give security for the costs of the case, and I have been enjoined

from blocking the right of way, thanks to you. So I have taken matters into my own hands; I've padlocked the gates and shall defy the law. What will you do about it?"

"What will I do?" echoed John significantly, with kindling eyes; and he made an impulsive movement toward Joyce, who shrank back in quick fright as though fearing the issue that seemed imminent. She began to walk hurriedly backward, toward the lane, saying as she went along,

"I should like to talk over this question of the right of way. If you will walk with me to the iron gates, I will show you what I have done."

And there was nothing for John to do but to pick up the trailing bridle rein, draw it over his arm and follow Joyce, debating as he walked along whether he should regard her rebuff as serious or not; then suddenly he was overwhelmed by the reminder of her riches and his lack of them, and his tongue was stayed.

Joyce walked rapidly, stopping only to pick up her straw hat, which she had flung down a little while ago. She talked incessantly and there was a restless inconsequence in her remarks that betrayed an inward excitement which did not lessen as she fed his eyes constantly upon her. She led the way through the meadows, out into the lane, then across the lawn in front of the house, and thence down the long avenue shaded by ancient trees that ended in the big gates which were closed for the first time in fifty years. As they approached them Joyce asked once again,

"What will the law do to me for closing these gates after being enjoined?"

"An order for your arrest for contempt of court will be made in all probability," he said grimly, watching the effect of her words.

Joyce only shrugged her shoulders slightly. Then John looked away from her to the imposing iron gates. Something attracted his attention, and he strode quickly to them and laid his hand on the huge rusty, padlocked chain. Scarcely had he touched it than it fell apart in his hands and clanked and rattled down upon the gravelled driveway. He looked gravely at Joyce who stood staring in a bewildered way. For a moment neither spoke; then she asked blankly,

"What does it mean?"

"It has been cut, and the gates are open."

"Cut? By whom? Who has dared?" asked she, with her face growing white.

John did not answer, and Joyce glanced quickly up and down the long avenue where plainly to be seen were tracks of a heavy wagon having recently passed over it. There was a significant silence; then Joyce spoke in a low, cutting voice,

"Your clients have done this, and, perhaps, by your advice consent."

John blushed darkly. He said quietly,

"That is a heavy charge to bring against me, Joyce."

"It is only natural to make it against you, for you have fouled me at every step in this matter. You have instituted this suit that is pending, you have just said that an order of arrest and contempt would be issued, and, of course, this is only one more of your work," she said, with growing anger.

The lines about John's face settled into hardness, as answered her inconsiderate words,

"You cannot realize what an insult your accusation is to me. You must know that I appear in this suit only by reason of being State Attorney, and that I fight a case only with honorable weapons, Joyce, and——"

"And I have given you no leave to call me Joyce," broke the girl, cuttingly.

"True," he replied calmly.

He stood a moment as though waiting for something, but further word was uttered between them. His teeth were together, while an angry light shone in his eyes. At last turned to his horse, tightened the girth slowly, gathered up the reins in his hand and sprang into the saddle. Holding his head he waited yet a moment in expectancy, but as Joyce would not safed him neither look nor nod he bent his head low in submission to her and rode leisurely away. He did not pass through the disputed gates, which had fallen wide open after the clank had rattled to the ground, but went back under the long avenue of trees and out by the side road, leaving Joyce standing alone and alone in the May sunshine.

Her anger and sense of outrage were strong upon her, gradually the full portent of her words to John came back to her, and as soon as the sound of his horse's hoofs had died away the reaction set in. She buried her face in her hands, chafing that she should have insulted the man she loved. Yet in the end of that he had called her Joyce, and out in the meadow he

looked as though he meant to take her in his arms, only she had been too frightened to let him. She had been longing for his approach, and when he had unmistakably shown his intention she had not met him half-way, but had treated him with pride and scorn. And now it was over. She had ruined her happiness because of those stupid gates. What did it really matter after all if the whole country tramped and drove through the Brooke Manor? She would from that moment give up her contention and throw her gates wide open.

At this point in her abasement there rumbled into sight a heavy four-horse team coming down the avenue approaching the gates. It was undoubtedly the same team that had passed over the prohibited road but a little while before and it was making its return trip. The men on the front seat she recognized as John Wentworth's two clients—the ones who had given her so much trouble and who had cut or broken her padlock and chain, and who meant to defy her with all the insolence at their command.

Her recent resolution to open her road was forgotten; all her repentance was thrown to the four winds. She sprang into the middle of the driveway and held up her hand commandingly. The teamsters paused, and she called out in a ringing voice,

"You cannot come this way; the road is not open."

"How are you going to stop us, Miss Joyce?" called back one of them.

"You will have to trample me down in order to pass," answered she, not moving from the avenue, which was too closely bordered all along its sides with wide-spreading trees to afford a chance for the team to drive around her and thus defy her.

The men drove slowly towards her as if to test her determination, and when the lead horse was within reach of her strong arm she caught the bridle and forced it back; and the team was brought to a standstill. There was a pause, while the men stared into the resolute face of the girl. Suddenly they whipped up the horses and attempted to drive roughly over her, but a swing of the snake whip, which she had not relinquished, landed on the leader's face, and the animal jerked back, while loud curses came from the wagon. Thereupon the teamsters got down and consulted in low tones; then they parleyed and argued with Joyce, who was deaf to their words. At last they sulkily retired to a distance spot and threw themselves down under the shade of a tree prepared to tire her out, and Joyce sat down likewise.

It was no punishment to her to sit out on the soft grass for an hour or two on such a glorious Spring day. It came over her with a pang that although she had carried this ugly snake-whip about with her before to-day, she had never in all life her used it upon anything, and here within the hour she had used it twice upon dumb animals that were her companions and friends. It never occurred to her to be afraid of the men who were trespassing on her land, though she did half wish that some of her own men were within call; but no one came in sight, not even her two big mastiffs were anywhere about.

So the morning slipped by and the noon hour came and went. Occasionally the two men under the tree took deep draughts from a bottle, which no doubt would have its effect on the situation. Truly enough, when the afternoon was somewhat spent, it was evident that they meant to make some further effort; it would never do for them to be beaten by this bit of a woman. They left the shelter of the trees and with lowering faces climbed into the wagon. They started up their horses and attempted once more to drive on, but Joyce again lifted her whip and this time dealt a heavy blow in the leader's face, which sent the horse back upon its haunches and set the whole team to plunging about in the driveway. At this one of the men, half-drunken and wholly roused to anger, sprang down with his horse-whip and with a deep curse shouted coarsely,

"If you don't stand aside, I'll strike you down," and he lifted his long whip.

Joyce raised her voice in a long shout for help, following it with a shrill whistle which awakened the echoes of the old Manor; and scarcely had the whistle died on the air than the man's whip fell savagely across her arm, neck and cheek, leaving in its wake a white-and-purple welt that would mark her for many a day. She reeled under the blow and came near falling in the roadway, while everything grew crimson and black before her eyes; then as her blurred vision began to clear she caught sight of a horseman riding towards the gates at a full gallop. He has been coming along on the turnpike near the Manor, for he had been uneasy and fearful ever since he had parted from Joyce in the morning, and though her words had been a direful

insult, he was afraid that with the breaking open of the gates some mischief was abroad and he had determined to patrol the turnpike.

He had heard Joyce's call of distress, and just when the whip would have fallen a second time upon her it was sent spinning through the air, and her assailant was thrown heavily in the road. At the same moment her two great mastiffs came bounding down the avenue. They, too, had heard her whistle and responded with their deep gruff roar, every bit of their fighting blood up.

For a few minutes there was a confusion of dogs, men and plunging horses, while curses and savage canine snarls broke the stillness of the May afternoon. Then gradually things subsided, and it became apparent that one man lay prone in the gravel, while another was mopping the blood from his face; two dogs were being held in leash by a girl's hands, growling and rolling their blood-shot eyes, and John Wentworth, with his hat gone and his face in a white heat of anger, was brushing off the marks of the fracas.

"Now then, you ruffians," he shouted, "be off and never set foot here again. From this time on there is no right of way through this property. You shall answer to the court for this outrage."

"But see here John Wentworth, you advised us to bring suit, you—" began the man hoarsely, at the same time getting up stiffly from the ground.

"I did not know that I had cowardly ruffians to deal with, and I wash my hands of you and your case. Be off, before I break every bone in your bodies."

The teamsters gathered themselves together and climbed crestfallen into the wagon, and this time Joyce did not stand in the middle of the driveway with uplifted hand. They rattled through the gates and out on the turnpike, the two mastiffs giving them a parting salute of fierce growls, and soon nothing was to be heard but the rumble of receding wheels over the stones. The incident was closed, though Joyce felt that, perhaps, it was but just beginning for her.

She stood for an instant still grasping the mastiffs by their collars, then suddenly she loosed her hold upon them. The strain had told upon her, and she quivered in every muscle and sinew. She was afraid that she should drop upon the ground. The very situation of helplessness which she had wished for only that morning was upon her, and yet her instinct was to brace herself against a breakdown before John Wentworth. She put out her hands before her as though for support, and the whole Spring world seemed curiously indistinct and dark. She had a confused idea that someone was speaking to her, but the purport of it was beyond her.

In truth, John Wentworth was standing close to her with deep distress on his face, as he gazed anxiously at this woman who bore marks upon her cheek which made him clench his hands at their infliction. He saw that she was groping about with her hands and that her upright figure swayed once or twice uncertainly. He put out his arm to steady her, and instantly her hands grasped him tightly as a drowning person grasps at anything floating near, and John, as he felt the pressure, could not prevent a tender, endearing word from escaping him. It fell unheeded and unapproved, for he knew full well that Joyce was all unconscious that she was clinging to him, that any other prop would have been clutched with a like intensity; but to hold her even thus was something, and he scarcely dared to breathe lest he should rouse her. He gazed down upon her uncovered hair, roughened by the breeze just as it had been out in the meadow when she had protected the fox. Her head was lightly resting against his shoulder; he could press his lips to her hair, it was so near, only he would not do even that. He noted the firm, shapely hands that were so tightly clasped around his arm. They were sunburned and showed traces of outdoor life. And there across her cheek was the terrible mark of a whip. It extended down upon the neck and was swelling into an ugly purple welt which ought to have some soothing application immediately. Then suddenly he became conscious that Joyce was regaining her poise, and he held his breath, knowing what her sensation would probably be when she should realize that he had held his arm about her for a few brief seconds.

He saw her open and shut her eyes blinking once or twice, and then she looked straight up into his face, and he prepared for the storm to break over him. They stood thus for a short space of time; then the wonder grew within him when she neither looked away in pride nor withdrew in anger. She could not be conscious that she was resting against him, and he must not presume upon it, even though a quick tide was rising within

him. The seconds grew to be minutes, and with each of them hope, then certainty sprang to life, for down deep in Joyce's eyes he saw a bit of the blue of Heaven. His arms tightened around her, and kisses swift and passionate were pressed upon lips, eyes and hair. But to make sure of the "word from which she could not fly," he said gravely.

"You realize all that this means to me, Joyce?"

"It means that your case against Joyce Brooke is closed forever," she replied.

The afternoon shadows lengthened, the light grew dim and everything on the old Manor was hushed and silent. A bright-eyed little chipmunk came bounding past and stopped to gaze at them, then whisked its bushy tail and scampered up the highest tree to escape from the hushed earth. Suddenly a cricket sent up its loud chirp and was answered by the croak of a tree-toad, and then gradually from shrub to shrub and from tree to tree the insect world took up its homely chorus, that would last all through the soft Spring night until day should dawn.

AMATEUR PHOTOGRAPHY.

By SHARLOT M. HALL.—No. 1.—THE CAMERA.

[IN THE DELINEATOR FOR MAY, 1897, THERE APPEARED A SHORT ARTICLE ON BLUE-PRINT PHOTOGRAPHY AS A HOME EMPLOYMENT FOR WOMEN WHICH BROUGHT HUNDREDS OF LETTERS FROM ALL PARTS OF THE COUNTRY ASKING FOR FULLER INFORMATION ON THE SUBJECT THIS WAS GIVEN IN TWO ILLUSTRATED PAPERS WHICH APPEARED IN THE NUMBERS FOR JANUARY AND FEBRUARY OF THIS YEAR AND WHICH IN TURN ENTAILLED SO MUCH CORRESPONDENCE ON PHOTOGRAPHY IN GENERAL THAT THE PRESENT SERIES OF PLAIN, PRACTICAL ARTICLES IS OFFERED IN THE INTERESTS OF OUR READERS.]

There was once a little woman learning to cook who flavored her ginger-bread liberally with ground mustard. When the unfortunate cake reached a more critical inspector she straightened up under the fire of ridicule and said, "I don't care, I'm going to keep right on and learn enough to write a cook book for the people who don't know mustard from ginger." I never take up a text-book on photography without wishing someone would write a guide for the people who don't know a lens from a plate-holder—the average teacher presupposes such an aggravating amount of knowledge on the part of the pupil. Photography is just emerging from the mystery which has surrounded it since Daguerre and his fellow-workers conceived the idea of making the sun an all-round artist, and the uninitiated still regard the camera with more or less awe. Even to its best friends this instrument tells the truth with uncompromising plainness, but as it is capable of artistic effects beyond reach of brush or pencil, it must always remain an object of respectful interest if not even of affectionate regard.

It is about eighteen years since the invention of the gelatine-coated dry plate, making simpler apparatus possible, brought photography within reach of all, and amateur workers must receive credit for most of the improvements made since that time. These have been many indeed: the first dry-plate cameras were heavy and expensive, suited only to the use of the experienced worker, while to-day a limited expenditure will secure an outfit with which even a child can make very good pictures.

In selecting a camera the first thing to consider is the use to which it will be put, for a lens made especially for portraits would not do for landscapes; and a camera designed for outdoor work will not give the best results in the house. The average amateur will prefer outdoor work, since it offers so much more variety and requires less skill and fewer mechanical aids. Nearly all of the well-known cameras on the market are for outdoor or landscape work. With the best instruments one may also do very creditable work indoors and so cover the whole field of photography.

BELLOWS CAMERAS.

The simplest form of camera consists of a box with wooden ends and flexible sides of leather or other light-proof material, which may be extended to full length or folded more or less, drawing the ends nearer together at the will of the worker. In one end is the small round lens of heavy glass set in a brass tube or holder, and in the other end a hinged or removable door of ground glass on which the image of the object to be photo-

graphed is reflected—upside down, as the beginner will presently marvel to see.

If the lens is quite close to the object to be pictured, the ground glass must be drawn back as far as possible, and if the camera is moved back from the subject, the ground glass must be shoved up nearer the lens. This is in order to get a perfectly clear and sharply defined reflection on the glass, because when the sensitive plate is exposed and developed the picture on it will be just the same as the one seen on the ground glass in the camera. If the reflection is not bright, the photograph will be misty looking and indistinct. This process is called "focusing," and the moment the image shows perfectly clear the focus or proper distance between the lens and the picture to be taken—is correct.

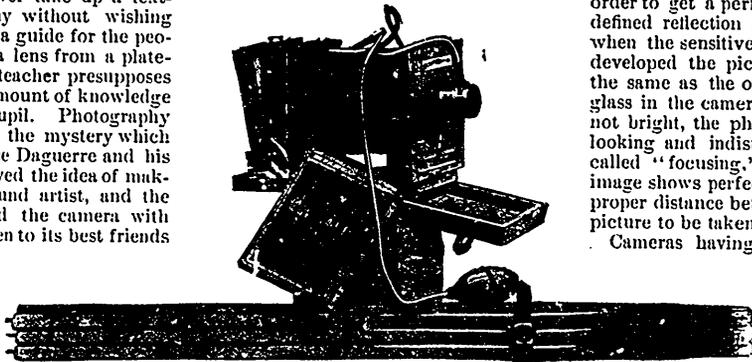
Cameras having the flexible sides are called "bellows" cameras, and undoubtedly do finer work than any other because a more exact focus can be obtained. They are usually used on a tripod—a three-leg-

ged stand of light sticks—which raises them to a convenient height and gives a firm but easily adjustable support. If one wishes to gain a full knowledge of photography, it is necessary to begin with a tripod camera, and few who make such a beginning ever entirely abandon them for their lighter but less tractable cousins, the hand cameras.

HAND CAMERAS.

The hand camera was invented to meet the desire of travellers and scientific observers for a portable instrument which would combine lightness with a capacity for fairly good work, and it has been taken up by the general public with an enthusiasm which encourages improved models each year. There are dozens of patents on the market, each claiming to be best, but all have the same general characteristics, lens, ground glass, etc., enclosed in a rigid box or case of wood or metal. The focusing is done by a mechanical arrangement, and the exposure made by pressing a spring, which releases the lens-shutter automatically. Consequently the focus is seldom perfect, and the exposure is often unduly shortened—two very serious objections in the eyes of an experienced worker. Indeed, despite their popularity with the many who care only to make a picture, regardless of quality, the hand camera has never been seriously considered by genuine artists.

The best hand cameras may be used on a tripod, and a few, the folding cameras, combine the excellence of the bellows class with the convenience of the true hand camera. In the snapshot and detective varieties the tripod is not used, the camera



BELLOWS CAMERA AND TRIPOD.

being held in the hand or rested upon any suitable object. They are hardly to be considered at all in connection with superior work, though affording interest and amusement to tourists and amateurs. The bellows and older hand cameras are fitted with double plate-holders, which hold two sensitive plates each, and, of course, but two pictures can be made at a time, unless the outfit includes extra plate-holders.

The most popular instruments at present are the magazine hand cameras, which carry plates for from six to twelve exposures within the body of the camera. Some of these hold three double plate-holders of the usual design, which are removed one at a time as the plates are exposed; others have twelve single plate-holders of metal, which are removed one by one as exposed. The best model, perhaps, holds twelve sensitive plates which drop down, automatically, into a receiver at the bottom of the camera as they are exposed, a fresh plate being always before the lens.

The hand cameras vary in size from the tiny instrument enclosed in a watch-case to those having a box a foot or more across; and in weight, from a few ounces to four or five pounds for the empty machine. All are arranged conveniently for carrying and will bear a good many rough knocks without serious injury. The size of plate used is even more important to the amateur than the weight of the instrument, for small plates are inexpensive, and failures with them drain lightly on the purse. Developing, printing, etc., are also much cheaper than formerly, a point of special interest to the beginner.

The smallest tripod cameras use a 2 3/4 x 3 1/4-inch plate, while the hand cameras range from 1 1/4 x 1 1/4 to 8 x 10 inches; but the 4 x 5-inch is most popular in either style, and several excellent models are made only in this size. The 4 x 5-inch plates are large enough for all purposes of the amateur and are a very convenient and artistic shape, beside being readily procured the world over wherever photographic supplies are kept. Probably twice as many cameras of this size are in use as of all others, and the plates, sensitive papers, etc., are correspondingly cheaper.

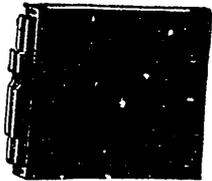


PLATE HOLDER.

GELATING-COATED FILMS.

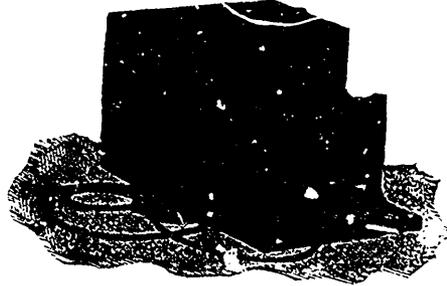
For lightness, gelatine-coated celluloid film has been substituted for the glass plates in hand and magazine cameras, but never with real success. Enough film for from fifty to one hundred pictures is rolled in a light-proof "cartridge" which fits into a special part of the camera box, or film cut the size of plates is used in a special plate-holder. But in neither case has the arrangement been satisfactory. The roll must all be exposed before the first picture taken can be developed, so any mistakes of over or under exposure or white light in the camera cannot be corrected until fifty or more pictures have been spoiled. The cut films or those cut from the roll in developing have an ingrained tendency to curl up into the smallest possible space the moment they are released from the holder. They curl in the developing trays, curl when drying and try to curl in the printing-frame until one agrees with the famous amateur who holds them responsible for all the insanity in the profession.

It is an important fact also, that except in the most expensive models the cameras arranged for both roll film and plates are never first-class. They get out of order easily: the plate-holders are poor and seldom light-proof, and general convenience is sacrificed to the film. For very rough field-work the films are sometimes desirable, but in that case it is best to use a paper-backed film and transfer the gelatine from it to glass later on. The amateur would much better buy a plate camera only and when lightness is a special object, use cut films in the film-holders, which are easily procured and inexpensive.

It is invariably better to buy a fine small camera than a poor one of larger size. The price and quality depend on the lens, and a poor lens will never do good work. There are dozens of

good lenses on the market, each ground with reference to certain work, and the beginner who tries to get at their respective merits will be lost in a maze of "single achromatic," "rapid rectilinear," "wide angle," and other puzzling terms. Ordinary cameras are fitted with a simple lens which will do very fair outdoor work; when something finer is desired, it is safest to state one's needs to a reliable dealer and abide by his decision. Having decided on the style and quality of instrument desired, the purchase should be made from some well known firm or

through a reliable dealer who carries a standard make of goods. The majority of very cheap cameras so freely advertised are worthless and will never be anything but a source of annoyance to the owner. Like poor Hodge's razors, they are made merely "to sell" and not to be used.



AN EFFECTIVE HAND CAMERA.

FIRST ACCESSORIES DESIRED.

After the lens the most important thing is that camera and plate-holder shall be light-proof—white light in camera or dark-room is responsible for more than half the failures in photography. If all parts of the camera do not fit perfectly, yet work easily, refuse to buy it. The outfit

really necessary for the beginner's indoor work is small and should be selected with reference to present needs, adding more pieces as the progress demands. About half a dozen rubber or celluloid trays for developing, printing, etc., will be required in time, but if expense is an important item, soap plates or shallow glass dishes will answer every purpose.

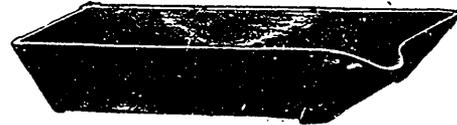
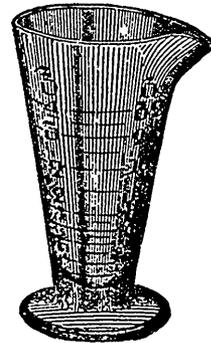
The ruby lamp or ruby light of some sort is necessary, but this will be treated in connection with the dark-room. The average cheap lamp is worthless and dangerous beside, and the amateur's best choice is a simple candle-lantern with a ruby chimney.

A printing-frame the size of the plates used should be a part of the first purchase. See that it is light and easily opened—some frames on the market seem constructed on the idea that the negative is a wild and dangerous animal and must be imprisoned behind as much wood and metal as possible and shut in with a time-lock.

A drying-rack for negatives will be a great convenience, but it is not absolutely necessary. The graduated glasses for fluids must be measured accurately. Two glasses, one of four and one of eight ounce capacity will be enough. If the scale on them is not marked in white or black enamel, take them to a light window and carefully trace it over with white or black tube paint. Later in the dark-room the convenience of this arrangement will be appreciated. A good collection of clean glass bottles of moderate size which may be gathered at home or

obtained from a drugstore or paint shop at slight expense will be an important item of dark-room furnishing. They should be neatly and properly labeled.

The list of necessities for all work (chemicals, etc., not included, of course) will be: The camera—which will include lens and at least one plate-holder, with tripod for bellows camera, ruby lantern, trays for developing, etc., graduated glasses, bottles, printing frame, drying-rack and focusing-cloth. The last named is only used with tripod cameras, which will be treated at length in a succeeding article on the subject.



DEVELOPING TRAY AND GRADUATED GLASS.



COMFORT IN JULY.

It is an oft heard saying that no one stays in our cities after July first, but it is a saying, alas, that is not founded upon fact, for it is but the favored few who are privileged with so long an outing as this implies. By commendable self-denial and with the savings of months the outing for the ordinary family consists of only a few weeks or days, after which the return to hot air and hotter pavements must be made. Vacations that treat one to new faces and new conditions are no longer considered luxuries, but essentials to well-being.

For those who must stay in the home most of the year a change in the outlook is the next best thing to a vacation. The prudent woman transforms her home, changing the furniture to different positions, some energetic souls have an extra respect for change of surroundings, even exchanging bedrooms with other members of the family or utilizing the guest room. Looking upon the same bedroom paper three hundred and sixty-five days in the year—always to see the very same furniture in the very same positions—will encourage discontent and an alarming fear lest some day the stay-at-home might run away from it all and never come back.

Ability to evolve the maximum of comfort out of any condition in life indicates a philosophic mind, and the housekeeper who can keep herself and family comfortable during the year is the one whose children call her blessed and whose husband praises her. She does not forget that the temperature of the home is always fresher and lower when unnecessary hangings are eliminated.

Upholstery, carpets, chenille portières etc., make our home a place of misery when the heat of the sun is excessive. All curtains, even of lace, are taken from the windows at house-cleaning time and, if the family is not living in the city, are not rehung. The lace curtains will obviously not add to the heat, but the dust and the hot rays of the sun will reduce these prized belongings to such a condition that they will return from the laundry in a sadly disappointing state. When heavy curtains are needed in a doorway those of chenille or silk should be taken down and thin material that is light yet not transparent (if this is necessary) hung in their place. Bare floors with as few rugs as possible will give coolness, and heavily upholstered pieces should be covered with linen covers. There are days when the eye becomes a potent medium for comfort or the reverse, and to look upon refreshing surroundings does much to make coolness real. All fancy bric-a-brac that requires daily careful dusting is wisely put away, to save not only these possessions but all unnecessary tax on the strength. With the heat of Summer so enervating and exhausting a woman lives as easily as she may, saving her strength for seasonable demands upon it.

To keep the house cool is not impossible or difficult, if the matter is rightly understood, but a cool house and an unclean one never go together. Clean carpets, when these floor coverings are used, clean rugs and well-beaten furniture all invite attention when the thermometer climbs high, while a close and stuffy atmosphere always evidences lax housekeeping. The preparation of the home then to be inhabitable during the heat demands thoroughness at house-cleaning time.

During the hot months the house should be aired in the early morning. One of the most deliciously comfortable homes the writer ever entered was aired as early as four o'clock in the morning. The mistress herself arose at this time and opened windows and blinds; she then retired, again rising at six o'clock and closing them. The freshness and coolness of the morning was thus imprisoned and that home was always a resting place on the most sultry day. The windows in the house should be closed and the blinds drawn, and it is well to shut up certain rooms if there are little children to run in and out, thus insuring at least one haven of refuge.

At first thought, it might appear that closing the windows and drawing the blinds would defeat the purpose aimed at; but such is not the case, as the cool air thus confined responds very slowly to rises in temperature outside, no matter how excessive.

In small city apartments the heat is often intolerable, as the use of all space precludes this reserve room, and even the closing of the windows is not always advisable. With a family of any size the air is quickly exhausted in these small quarters, and even hot air is preferable to a vitiated supply. When these abodes seem air-

tight places of torment it is well to know that much comfort may be procured by hanging a wet sheet in a doorway, the evaporation cooling and freshening the air. Dip the sheet in cold water and wring so dry that it will not drip; then tuck it in the doorway.

Much may be done to minimize the severe heat of Summer if proper care is taken with food and due regard is paid to the parched body. Any abuse of the overwrought system at this time of strain will insure discomfort and encourage sickness. There is everything in commencing the day right; a sponge-off in one's room in the morning is excellent, drying the parched body tenderly and carefully and generously dusting with bath-powder. After a wakeful night this cooling and refreshing sponging is wonderfully invigorating. During the severe heated term that we always have, for a time at least, it is well to don a dressing-sack after luncheon and before dressing take a second sponge-off, while the thoughtful woman will not forget that comfort is insured and sleep almost a certainty with even a third sponging before retiring for the night. The writer has never known of an illness from the heat attacking one who appreciates the frequent sponge bath. The temperature of the body is thereby lowered and the nerves quieted and rested.

With little children in the home care for their comfort is obviously uppermost. The large mortality among babies was formerly considered an irremediable calamity, but with proper care during the heat many of these little ones may be saved. Regularly bathe and feed the small member of the family, clothe loosely and comfortably; and on a hot day avoid excessive handling of the baby. A generous letting alone goes a long way toward making these small bits of humanity comfortable. If the abdomen is protected by one thickness of flannel, more of this hot material is not needed. A cynical bachelor's description of a baby as a bundle of clothes and a squall is no longer borne out in fact, for the intelligent mother understands how to clothe her baby, and the very long dresses that drag on and fret the child are considered objectionable. What more sorrowful sight than a moaning child huddled in the arms on a hot day or laid on a couch well lined with blankets and feathers, with possibly a veil across the little face. Pillows for these small heads should always be filled with hair and covered with linen cases, while the coverings of the bed should be of light weight. Bondage to flannel is a horrible form of slavery and may be considered as responsible for the long endured misery of many a childhood.

Larger children should receive the morning and evening sponging and be clothed thinly and loosely, extra wraps being supplied for any sudden change of temperature. Of all things do not let a foolish pride keep little children in a state of fretfulness from their toilette. Lift up the mop of hair that is parading the young girl's neck and back and making her miserable and pin her crown of glory to the top of her head, or braid it tightly, even if thereby she does look unnatural. Children in the city may be kept most comfortable by an early start to the park, returning at noon for a light luncheon; then after the afternoon siesta a sponging off and fresh clothing should be in order. Excursions are always plentiful in all cities, so that the stay-at-homes may have this outing at least, while there are the well-ome breathing spots that benefit not only the children but the mothers who attend them. Prickly heat, that most trying of Summer ills, may be cured by cream-of-tartar water. One table-spoonful of the acid in a quart of water makes a solution of sufficient strength and half a glassful three times a day will soon give relief. In a very severe case a table-spoonful of the acidulated water given each hour will do much to ensure a speedy cure.

Above all things, do not talk about the heat if you wish to be cool, as nothing so raises the temperature as to constantly complain of the state of the thermometer.

PICNIC DAYS.

By MRS. EDWARD LENOX.

In the diversity, nowadays, of social entertainments, where the dainty white note of invitation stimulates such a high degree of pleasureable anticipation, the simple old-time picnic has apparently fallen upon evil days, this form of recreation having become classed among the weary things of life, and any participation being considered an invitation also to everything that creeps or flies to congregate and make the pleasure-seeker miserable. Like Samantha, cynical minds may inquire: "Is this pleasure?"—if so, they want none of it.

To the happy mind, however, the picnic means much beside discomfort, and so long as the world holds healthful children and kind parents the day in the woods will be the red-letter day of the year. As there are times and seasons for all things, the picnic is no exception to this rule. In early Summer the weather may be counted upon—the air is filled with fragrance, dust has begun its uncomfortable mission and the insects have not yet multiplied to make mortals miserable. June, the ideal month of the year, is the time for the outing. The picnickers may be only the members of the family or a number of friends, each of whom contributes to the feast; or there may be but one hostess who invites her friends and their children to be her guests for the day.

The place chosen for the outing should be given especial thought, as on a happy selection depends the pleasure of the day. A shaded grove on the banks of lake or river is the ideal spot for a picnic. A neighboring farm-house may be usually counted upon to furnish hot water for coffee, to reheat chocolate, etc., but when this is not possible, a portable oil-stove may be carried, or a camp kettle may be hung in true gipsy fashion, thereby adding zest to the outing and providing the hot water needed. Fire for the kettle may be made in a fireplace prepared of field stones for the occasion. The use of the stove is possible, however, only when transfer to the sylvan retreat is made by wagon, in which case not only the guests but the luncheon and the utensils needed for its comfortable serving will be carried with ease.

Less preparations are required for the luncheons carried in boxes, but this does not afford the satisfaction that is found in a trip by wagon, when all the necessaries for comfort are carried. One basket should contain the needed utensils and all the requisites to complete a dainty repast—table-cloth, paper napkins, wooden plates, a pitcher, drinking glasses, a wooden pail, knives and forks, including a carving knife and fork, spoons, a corkscrew, a can-opener and a bread board. A hammer and nails, if a hammock or swing is to be hung, should not be forgotten.

While there are many points to be thought out beside the repast, the smaller members of the party look upon this function as the center around which everything pertaining to the day's enjoyment revolves. In choosing the menu the dishes that retain their freshness and do not grow stale and unappetizing in transit are to be selected. There is an agreeable variety of food to choose from that will bear transportation and may be served in good condition—olives, small cakes, marmalade, canned products of all kinds, cold meats, radishes, etc. Sandwiches made at home grow dry in the interval before serving, and it is but the work of a few minutes to make them in the woods. To this end the loaves of bread are carried uncut, the butter to be used being placed in a pail with a piece of ice to keep it hard. The filling for the sandwiches may be of many kinds, but when meat is chosen, it should be chopped fine, seasoned and packed in a glass dish. Meat may be carried sliced, if desired, and should be packed, one slice upon another, and wrapped about with a damp napkin. Mayonnaise dressing may be carried in a small fruit jar and is most delicious in the woods, where appetites are always keen; sandwiches made of lettuce and mayonnaise always receive a hearty welcome. Before starting the lettuce should be carefully washed and each leaf broken from the stalk for the proper cleansing; the leaves should then be laid in a pail with a piece of ice to keep the vegetable fresh. Hard boiled eggs are much enjoyed by many people. They should be carried in the shells, a much better way than to wrap the unshelled eggs in tissue paper, as is sometimes done. If the eggs are unshelled before starting, they should be placed in a box by themselves so that their odor will not be communicated to the other food.

The energetic picnicker who will roast clams for the company is welcomed, particularly by the young people. For the novice

in this line the following directions may be helpful. At some of the seaside resorts where roasted clams are always to be had, the cooking is done around the tire of a wheel. Anything that will support the clams will be found satisfactory; a circle of stones is equally useful as the tire. The hinged side of the shells should be set upward to prevent the fire from entering. A brisk fire is then made on top of the clam-shells, and but a few minutes will be required to complete the operation. Tin plates should be carried, and on these the roasted clams may be served. A small pair of tongs to lift the clam-shells from their hot bed will be found useful.

In the matter of drinkables, chocolate may be made at home and heated as needed, but tea and coffee lose much if they are prepared beforehand. An oil stove, that is usually part of the household equipment, should be carried with the utensils and will be found most servicable. Kerosene for the stove may safely be bottled, but it should be packed by itself to avoid possible accident. Two saucepans for heating the water and the chocolate will be needed, if the stove is used. Lemon juice should be bottled before setting out, and plenty of sugar for the seasoning should not be forgotten. Milk for the small members of the company should be bottled and placed in a pail with a lump of ice to keep it fresh, but if it is possible to purchase the milk in the neighborhood, this arrangement should be previously attended to.

Crackers and small cakes will be found easier to handle than large cakes. The latter, however, may be carried in pasteboard boxes, with the cakes stuffed about with tissue paper so that they cannot move during the journey. Fruit of any kind is most desirable, and in the month of June, when strawberries abound, a supply of the berries will be appreciated, it is quite possible to carry safely the delicious berries by turning the tops of the boxes together and securing them with strong twine. When it is possible to carry a quantity of ice-cream the happiness of the children is quite complete. The cream may be easily packed away in the wagon with the other belongings.

Finally, it is well to remember that a day in the woods may be a perfect holiday and means of enjoyment, but this result is possible only when every person invited abounds in amiability and has the precious attribute of putting up with emergencies. To be near to Nature's heart in company with one's friends is a happy environment if your friend and mine take along sufficient good nature to meet the occasion.

A PUNGENT ARTICLE.

By ELEANOR M. LUCAS.

It is possible in these days, with the increased development that cultivation gives, to obtain peppers sweet and mild in flavor and at the same time crisp and tender. These large peppers are very popular in cookery and are used in many combinations. The large bell or bull-nose pepper, so well known, is largely superseded by the newer varieties. Sweet Mountain is of good form, crisp and mild, a beautiful shining green in color, and Golden Dawn is more delicate in flavor, with a pretty golden-yellow tint. The latter is a welcome acquisition to the possibilities for the golden luncheon or dinner so much in evidence now. Oysters, mushrooms, truffles, vegetables and spicy forcemeats are exceedingly fine served in peppers, and salads, when served in glossy green or golden pepper cases, seem impregnated with new and deliciously piquant flavors.

To PRESERVE THE PEPPERS.—When intended to be served as a vegetable wash and wipe the peppers dry, then drop them into boiling lard. When nicely blanched and tender remove, drain and wipe with a soft cloth; cut a slice from the stem end and carefully remove the seeds. They are then filled with any preferred forcement, vegetables, etc., and are served very hot. An extra nice filling is prepared in this way: To half a pint of truffles allow a tea-spoonful of finely mixed parsley, a table-spoonful of minced shallot, two table-spoonfuls of strong, brown gravy, two ounces of butter, a table-spoonful of lemon juice and salt to flavor. Open a tin of truffles some hours before using; the close, airless odor imparted by hermetic sealing will thus be dissipated. When about to serve place the butter in a frying-pan, and when brown and hot add the truffles and shallot; stir over a brisk fire that they may be equally done, which will be in about ten minutes; then add the other ingredients, stir well and fill the pepper cases. This amount is sufficient for ten peppers. Serve at once on a hot dish, with a garnish of cut lemon and parsley tips.

PEPPERS STUFFED WITH MUSHROOMS.—Use the small button mushrooms, cleanse, cut off the stalks and peel the tops. As fast as they are done drop into water to which has been added some lemon juice to turn the mushrooms white. When all are prepared drain and put the mushrooms into a saucepan. To a pint of mushrooms add two ounces of butter, half a salt spoonful of salt and a table-spoonful of lemon juice. Cover closely and let simmer for fifteen minutes. Thicken with a dessert-spoonful of flour and add slowly three generous table-spoonfuls of cream and a little grated nutmeg. Blanch the peppers in hot lard, fill with the mixture and serve.

FAVORITE FILLINGS.—Tomatoes stewed until tender, thickened with fine cracker-crumbs and nicely seasoned with salt, pepper and a dash of lemon juice make a delicious filling. Rice prepared in this way is also a general favorite. Wash and drain three ounces of rice. Place a generous table-spoonful of butter in a saucepan; when brown throw in the rice, and stir continuously until it assumes a pale-brown tint; add a finely minced onion or a spoonful of onion juice, and cover with water. Let it swell gradually and allow it to simmer until done, adding more water as required. When tender season with salt and add a cupful of tomato pulp (cooked). Fill the peppers with this and serve with a rich tomato sauce. In serving pour the sauce into a shallow bowl, place this in the center of a round dish, with the stuffed peppers surrounding it, and make a garnish of a thick wreath of parsley. Or fill the peppers with plain boiled rice cooked to perfection, each grain separate and of snowy whiteness. Heap the rice in a white mound high above the peppers and serve with a curry sauce.

CURRY SAUCE.—Fry in two table-spoonfuls of butter a table-spoonful of minced onion, add a spoonful of flour and stir until well blended; add slowly a pint of strong veal gravy, two table-spoonfuls of curry powder, two mint leaves and a table-spoonful of lemon juice; let simmer slowly for ten minutes, then strain and serve as directed in the preceding recipe.

CHESTNUT STUFFING.—For a rich treat try a chestnut stuffing. Score the nuts with a sharp knife and roast in a hot oven until tender. When cooked remove the husk and inner peel and mash smooth; add some rich cream to moisten them, a very little mace (too much will impart a rank flavor), salt to taste and the delicate rind (grated) of a lemon. Let this mass become hot, fill the blanched peppers and serve.

A DELICATE ENTRÉE.—Fill the peppers with chicken minced fine and nicely seasoned with salt, pepper, a little minced shallot and parsley, the whole moistened with thick cream. Serve with a sauce Bernaise, thick and richly yellow.

FRIED PEPPERS.—A tempting relish to serve with steak may be prepared in this way: Cut the peppers into thin even slices, rejecting the seeds, and fry in hot butter; sprinkle with a little salt, spread over a hot platter and place the nicely broiled steak over them.

WITH COLD MEATS.—Meats to be served cold may be cut in thin slices dipped in partly melted aspic and sprinkled with finely shredded raw peppers. Cold boiled tongue is especially nice served in this way and makes a happy change.

PEPPER SALAD.—Soak the peppers in iced water for several hours to render them crisp and cool. Remove the seeds and slice across the grain into thin, even rings. Place on a flat dish a border of small lettuce leaves, heap the peppers in the center and pour over them a thick mayonnaise; or mix the pepper rings with shredded lettuce and make a garniture of nasturtium blossoms. Serve with a French dressing. Thinly sliced cucumbers and the pepper rings form another good combination. This is excellent to serve with fish.

SWEETBREAD SALAD.—There is beauty as well as agreeableness in a pepper and sweetbread salad. Blanch the sweetbreads, boil them and place on ice until cold. Cut into inch cubes with a sharp knife. Cut some crisp green peppers into rings. Cover a rather shallow dish with the peppers and in the center make a pyramid of the sweetbreads mixed with mayonnaise dressing, leaving an edge of the green peppers uncovered. Garnish with golden-yellow nasturtium blossoms. Tomatoes and peppers make an inviting contrast. If the tiny cherry tomatoes may be obtained, they make a very attractive salad in conjunction with the green peppers.

STUFFED-PEPPER SALAD.—To make a salad of stuffed peppers select peppers of equal size; cut a slice from the stem

end, scoop out the seeds and let the peppers lie in slightly salted water for an hour or more. When ready to serve wipe them dry on a soft cloth. Many salads are served in these pepper cases. Crisp blanched lettuce or shredded celery mixed with mayonnaise or a French dressing is good. Hard boiled eggs cut into dice with an equal amount of lettuce cut fine is another delicious filling. Let the filling come well above the peppers and dot the top with some thick mayonnaise.

LETTUCE, CELERY AND OTHER SALADS.—Walnut meats mixed with lettuce or celery, lobster cut into cubes, the white breast of chicken, etc., are popular rivals; in fact, any preferred salad may be served in peppers, thereby gaining a touch of elegance. Serve the deep green peppers on the pretty leaves of the "passion lettuce" daintily frilled and touched with red. The yellow peppers look well on a bed of green lettuce leaves. To preserve the unity of color they may repose also on cream yellow lettuce leaves, with a garniture of yellow nasturtiums.

FIFTEEN SAVORY SANDWICHES.

BY AGNES M. SMITH.

In preparing sandwiches care should be taken to make them look as attractive as possible. Two thick slices of bread with a large slice of ham between do not make an inviting sandwich. The bread should always be thinly cut and carefully buttered, and when desired the slices may be cut in round or triangular form, with the crust removed. The following sandwiches are easily prepared and are especially dainty for Summer luncheons:

EGG.—Mash the yolks of hard-boiled eggs, with a little mustard, salt and pepper and melted butter, in the proportion of one table-spoonful to three yolks. Just before putting between the thin slices of bread add the whites of the eggs, finely chopped.

FISH.—Take any kind of cold, cooked fish—salmon and halibut are best—flake it carefully, removing the bones, and by the addition of mayonnaise dressing make it sufficiently moist to spread, or instead of the dressing use cream, salt and pepper and a little melted butter.

WATER-CRESS.—Dip the leaves in mayonnaise dressing and put between the slices; or chop hard-boiled eggs with the water-cress, and add melted butter, mustard, salt and pepper.

CELERY.—Cut fresh, crisp celery in tiny pieces; then add the mayonnaise dressing and hard-boiled eggs mashed to a paste.

LETTUCE.—Choose small lettuce leaves, or carefully tear large ones into the desired size. Spread the slices of bread with mayonnaise dressing, and put the leaves between the slices.

WALNUT.—Chop the nuts very fine and add either salad dressing or cream cheese. Season well. Sandwiches with this filling are particularly good when made with brown bread.

HAM.—The meat must always be chopped; add mustard according to taste. An agreeable variation is to chop the ham with the yolks of hard-boiled eggs, adding melted butter and mustard.

CHICKEN.—If very tender, the meat may be sliced thin and then seasoned to taste. But the better way is to mince it and add mayonnaise dressing, or a little rich cream and a taste of mustard, if desired.

LIVER.—Add a little Worcestershire sauce to finely chopped calf's liver.

LAMB'S TONGUE.—These are, of course, small and may be put between the bread in very thin slices. A suspicion of mustard will be found desirable.

OLIVE.—Chop olive, very fine, season with salt and pepper and add mayonnaise dressing.

TARTARE.—To make "Tartare" sandwiches add to the preceding mixture capers, chopped cucumber pickle, parsley and a little onion.

CUCUMBER.—Thinly slice the cucumbers and dip in mayonnaise dressing.

CREAM.—Spread very thick cream upon the slices of bread. Graham and brown breads are excellent for the purpose. Add grated cheese to the cream to make delicious cheese sandwiches.

CORNER BEEF.—Chop the beef fine, add a little oil, vinegar, mustard, salt and pepper. The further addition of cream is an improvement.

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TATTING.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

THE-END IN TATTING, WITH DETAIL.

FIGURES NOS. 1 AND 2.—Use 2 threads and begin at center of small scollop. Make a ring of 2 d. s., 1 p., and so on until you have 12 d. s. Draw up, and the center of side scollop is formed. With 2 threads make 8 d. s. separated by 1 p.; make

arated by 15 p., which brings the worker to the center of the next side scollop.

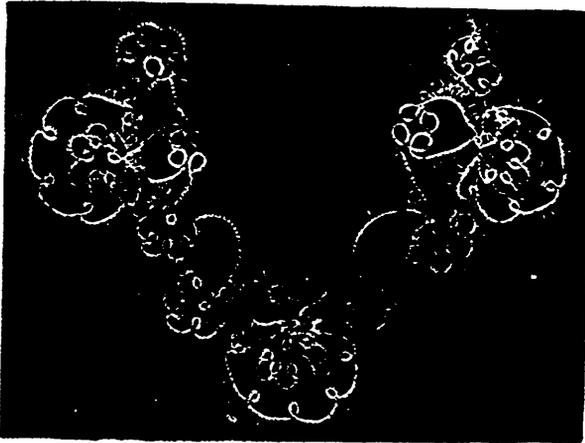


FIGURE No. 1.

FIGURES NOS. 1 AND 2.—TIE-END IN TATTING, WITH DETAIL.

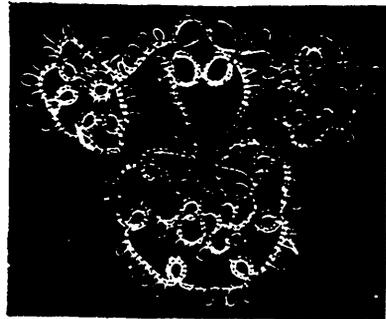


FIGURE No. 2.

a ring of 7 d. s., join to 1st p. in center ring. Repeat this until you have joined a ring to each center p.; ch. 8 d. s. separated by 3 p., and join to center, thus completing side-scollop. Make a ch. of 12 d. s. separated by 5 p. This brings us to the 4 solid rings in top of center. Make a ring of 12 d. s., separated by 1 p.,



FIGURE No. 3.—TATTED INSERTION.



FIGURE No. 4.—TATTED EDGING.

12 d. s., draw up; make another ring the same. Make a ch. of 20 d. s. separated by 9 p.; then make a ring of 12 d. s. separated by 5 p.; draw up. Ch. 8 d. s. separated by 3 p., and make a ring of 7 d. s., join to 1st p. in center ring; 7 d. s., and draw up. Repeat this until you have joined a ring to each p. in center, separated by a ch. of 8 d. s. separated by 3 p., and close by fastening at base of center ring. Turn the work and return. Ch. 12 d. s. separated by 5 p.; make a ring of 7 d. s., join to second p. of last ch.; 7 d. s., draw up. Repeat this until you have joined a ring to center p. in each ch. After making last ring, ch. 12 d. s. separated by 5 p. and join at base of center ring. This closes the center scollop; ch. 20 d. s. separated by 9 p. Make a ring of 12 d. s., join to p. in top of opposite solid ring; 12 d. s.; draw up. Make another ring the same, joining to remaining solid ring, and the center of scollop is completed. Ch. 12 d. s. separated by 5 p.; make 12 d. s. separated by 5 p., draw up. This is the center of side-scollop. Ch. 8 d. s. separated by 3 p.; make a ring of 7 d. s., join to 1st p. in center ring; 7 d. s.; draw up. Ch. 2 d. s., join to last p. in next to last ch. of center scollop-ch.; 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s. Make another ring of 7 d. s., joining to 2nd p. in center ring; 7 d. s. and draw up. As before until you have joined a ring to each center p. and close with a ch. There will now be completed the whole figure or scollop, which is joined to the next by a ch. of 22 d. s. sep-

first, and join to last ring made.

Seventh row.—Make rings like those in first row.

Eighth row.—Two threads and make 11 d. s.

Ninth row.—One thread, make 9 d. s. and join to last ring, 7 d. s., 1 p., 9 d. s.

Tenth row.—9 d. s., join to second ring made. 7 d. s., 1 p., 9 d. s.

Eleventh row.—Repeat first ring and join to last one made. Repeat from beginning, joining as shown in picture.

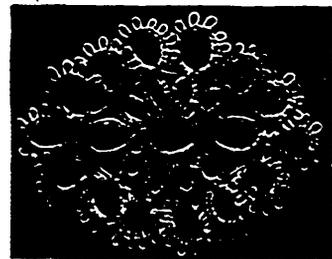


FIGURE No. 5.—TATTED MEDALLION.

TATTED EDGING.

FIGURE No. 4.—*First row.*—With one thread make a ring of 9 d. s., 1 p., 7 d. s., 1 p., 9 d. s., 1 p.
Second row.—Use two threads, make 11 d. s.

Third row.—Use single thread, repeat first ring, joining the two together.

Fourth row.—Repeat first ring.

Fifth row.—Use two threads and make 11 d. s.

Sixth row.—With one thread make a ring of 6 d. s. and join to last ring made, 7 d. s., 1 p., 7 d. s., 1 p., 6 d. s. Make two other rings like this, joining at 6 d. s.

Seventh row.—Use two threads and make 11 d. s.

Eighth row.—Use single thread, make 9 d. s., join to last ring made, 7 d. s., 1 p., 9 d. s.

Ninth row.—Make 9 d. s., join to second ring made, 7 d. s., 1 p., 9 d. s.

Tenth row.—Use two threads and make 11 d. s.

Eleventh row.—Single thread, make 9 d. s., join to last ring made, 7 d. s., 1 p., 9 d. s.

This makes one point. Repeat, joining points together in only one place, as seen in illustration.

TATTED MEDALLION.

FIGURE No. 5.—This medallion is made with one thread. Each round is made by drawing the thread through the picots of preceding round, and working the rings on that thread. Make a ring of 10 p. separated by 3 d. s., 3 d. s. Draw the thread through a picot and begin the second round; * 1 d. s., 1 p., 8 d. s., 1 p., 3 d. s., 1 p., 3 d. s., 1 p., 8 d. s., 1 p., 1 d. s. Now make 4 small rings of 1 d. s., 1 p., 5 d. s., 1 p., 5 d. s., 1 p., 1 d. s.; proceed from * in last round. In every picot of preceding round make a ring as follows: 1 d. s., 10 p. separated by 2 d. s., 1 d. s.; join the rings as shown by illustration.

THE COMMON ILLS OF LIFE.*

By GRACE PECKHAM MURRAY, M. D.—No. 7.—NERVOUS PROSTRATION.

Of all the diseases to which the nervous system is subject nervous prostration is the most universal. It is a disease of modern times, and more especially of Americans. To an American, Dr. George Beard, belongs the credit of having first brought together the symptoms and classified them so that the condition which they represent was recognized as a separate disease and not as a symptom of a number of other conditions in which the nerves have been severely taxed. The medical profession gives the name *neurasthenia* to this trouble, which simply means lack of nerve strength; and that is the exact definition of nervous prostration. The victim is a bankrupt in regard to nervous force; he has overdrawn his account and must meet the consequences. It has been shown that many of the diseases which are common to us owe their origin and their continuance to overwork, anxiety and the struggle of civilized living. But the system thus weakened lends itself readily to the invasion of colds, fevers, dyspepsias, gout, rheumatism, neuralgias and disturbances of all the internal organs. In nervous prostration the trouble is in the nerves and nerve cells, which cannot do what is expected of them. One knows that if the muscles are overtaxed they will give out; first there will be a sensation of fatigue, next great difficulty in getting the muscles to act and after that absolute inability to move. In discussing exercise it was seen that the muscle which acts is cumbered with certain chemical substances which must be made away with before the muscle is again in a state to resume its power to act. The nerves are constituted in the same way; they cannot perform their office when overtaxed. The brain cells will not permit one to think, will, see, remember, if they have been worked too long and the requisite time to recuperate before being put to renewed exertion is not allowed.

THE TREADMILL OF EXISTENCE.

The nervous energies called upon to perform day after day the same round of work, the frayed edges of the nerves never having time to repair themselves, there results a break-down more or less serious in the direction in which the system is weakest. If from an inherited tendency to nervous trouble there is weakness of the nervous system, the result is nervous prostration. The inherited tendencies are more manifold in regard to this than to any other for the reason that many disturbances which have occurred in past generations, such as over-indulgence, especially in drinking, shows in the children in some form of nervousness; if there have been epileptic fits or convulsions or severe shocks, the children inherit a tendency to nervous trouble if they do not inherit the trouble itself, so that in the treadmill of life, with its strains, over-pressure, hurry, worry and great ambitions, the poor slave to civilization's exactions falls by the wayside attacked with nervous prostration. If the attack is not very severe, he struggles on, taking no enjoyment in his work, weary with the never ceasing demand and willing

to give up the contest if he were not kept to it by the necessities of those dependent upon him.

The treadmill of life may not be one of labor; it may be what looks to others like pleasure. But there is no treadmill of which the slave so soon wearies as the one which produces nothing from the endeavors of the one who works at it. The round of luncheons, dinners, paying and receiving visits, driving in the park, going to the opera and theatre tires out the nerves beyond belief. Many fashionable women have this trouble—indeed, so many that it has often been called a fashionable malady. When a machine intended to do a certain work is kept in motion without accomplishing that for which it was intended, the wear on the machine amounts to twice what it would if doing its legitimate work. It is so with the human machine; if the idler does not do work which results in some thing for the benefit of others directly or indirectly, there results an unfavorable reaction upon his nervous mechanism which tends to wreck it, and the result is nervous prostration. The victims of this disease are two widely separated classes—those who are over-worked and those that work hard merely to be amused and yet fail.

WHY ARE AMERICANS NERVOUS.

It has by no means been proved that Americans are more nervous than individuals of other nationalities; in fact, Americans themselves are of all nationalities, for only a very small number can claim Colonial or Revolutionary ancestry. Nevertheless the traits which are called nervous are common to all who are born on American soil, whether their parents have just migrated to the country or are the descendants of those who came over on the Mayflower. It has generally been said that Americans were nervous because of the climate; but this cannot be true, since the characteristics of activity, restlessness, push and hurry—which are the nervous traits attributed to Americans—are found in the cold regions of the North or in the frontiers of the West or in the hot regions of the States bordering on Mexican territory or the Gulf. Let the northern boundary be a line visible only upon a map, let it be a river across whose silver stream an arrow can be shot, the Yankee on the one side will be as different from the Canadian or the Mexican on the other as if the broad waters of an ocean separated their places of abode.

It is not food nor religion, nor education that makes the American so different in his nervous manifestations; it is the "peculiar institutions." These institutions create a great mental and moral atmosphere, acting on all alike. "God created all men free and independent," said the Declaration of Independence. That was the heaven that acted upon the minds of men, and changed their whole mode of action. Each was to take his place on his own merit, but unfortunately for man's nervous system all were not created with equal capabilities; minds are of different degrees of power, and this being the case one can easily attain what another must struggle to win. The race is to the strong, and those who are unequal to the task of attaining wealth, power, position and all that goes to make up station in life since class distinctions have been wiped out succumb, utterly wrecked or attacked with nervous prostration more or less severe.

*No. 1. Catching Cold, appeared in the Number for January.
No. 2. Indigestion and Dyspepsia, in the Number for February.
No. 3. Feverishness and Fevers, in the Number for March.
No. 4. Headaches, in the Number for April.
No. 5. Neuralgia, Gout, Rheumatism, in the Number for May.
No. 6. The Liver and Biliousness, in the Number for June.

KINDS AND DEGREES OF NERVOUSNESS.

Americans think more about their health and talk more about it than any other people—and take much more medicine. The demand is met by the apothecary, whose outfit and establishment—owing in part to the fact that this is a drug-taking nation and in part to the showy attractions of the accompanying soda-water fountain—far exceeds anything seen on the other side of the water. Other nations of the earth take life more calmly and serenely, since one generation succeeds another on the same social scale and it is the exception that an individual leaves the condition in which he was born. To come into a trade, a station in life with all its outfit of traditions and ideas ready-made and necessitating no expenditure of nerve force, is a great saving of that energy, since it takes only that which is necessary to carry on the affairs of life. With most Americans more nerve force is required to invent methods and contrive ways and means of scaling the ladder of business and social success, to the attainment of which they are urged on by the example of so many self-made men who, starting without a penny, have by their own endeavors amassed colossal fortunes.

The nervousness which comes from over-activity is most characteristic of the American; but there is the nervousness of stagnation, which is not so well known and recognized. It is most dangerous in its insidious attacks. The individual either has never had ambitions or he has abandoned them early, he plods on and on until he finds that nothing gives him pleasure. He has become a mere human machine. One day he will notice that he does not remember as well as he used. His attention wanders; he cannot fix his thoughts on what he is doing or what he is reading. If he undertakes anything, he is very apt to throw it aside unfinished. He becomes restless and uneasy, gets up or sits down frequently and without purpose. The active person has all the same symptoms, but he exchanges his state of activity for one of quiet; a languor which he cannot throw off enters his frame, and he is easily tired. The amiable become cross and irritable, the exhaustion of nervous energy is shown by the starting at sudden noises; light hurts the eyes; the appetite fails. All these symptoms are warnings that the nerve force is insufficient to meet the demands made upon it, and if the expenditure is not checked, the trouble will go on beyond the relief of slight remedies, and the result will be a nervous invalid.

THE PANACEA-CHANGE.

The innate tendency of the human system, until old age invades it, is to repair. Most people are ill only through their own neglect and carelessness. This is preëminently true of nervous prostration. "Constant dropping day by day wears the hardest rock away," runs the old proverb; but if the dropping of the water were changed from spot to spot over the whole rock, it would be long before it would be worn away. The need of alternate periods of action and repose must be recognized. The muscle which has been called into action must have time for the waste products to be carried off before it can again do its work, and this is equally true of brain and nerve tissue. The nerve that has been called into action for a certain length of time must have a chance to rest. This does not mean inactivity, for a muscle or a nerve can rest better if the parts of the body which have not been used have a chance to display their energy.

The deep rut of daily routine must be left. Travel is beneficial in the early stages of nervous prostration, new scenes, ideas, new people occupy the mind, and the torn and threadbare nerve which have had no relief from the burden imposed constantly upon them have a chance to recover. It is well known that the actors who play the same play over and over again, night after night feel the greatest strain. Many persons are not conscious of the need of change from their daily occupation; they keep on year after year, maintaining always the same degree of strength, until some prevailing disease like typhoid fever or pneumonia brings them to the death-bed. Doubtless they could have done better work if they had broadened their lives by change. The school teacher knows by experiment upon her scholars the benefit of variety of thought or action. If the weather is dull or the atmosphere is heavy in the school-room, let the teacher stop the studying and reciting and call the scholars to their feet and have them sing some lively song, play some lively game or go through some light calisthenics; the result of brightening up the mind and increasing its receptive powers is marvellous. Experiments have been made on school children to test their capacity for attention. It is found that after ten minutes it decreases, until after twenty

minutes to a half an hour it is less than half what it was at the beginning. The same holds true of children of a larger growth. A speaker who expects to have the attention of his auditors without extra exertion on their part must not speak more than a half an hour. After that, unless his subject be very light, his hearers follow him only by an effort. It is this strain upon the will power to keep the mind at its task that results in nervous exhaustion. When this is first felt turn the mind at once to some other subject or go about some other task, giving that part of the economy time to recover.

To recover from nervous exhaustion in its most pronounced form is very difficult, especially when the victim has been worried and overworked. It seems as if the time would never come when the nervous force would accumulate sufficiently for the person to resume the work of life again. Had this person—when he or she began to feel the weight of existence—when the things that usually gave joy and pleasure did so no longer—when it was beginning to be an effort to perform a task that theretofore had been most easily accomplished—stopped in the every-day routine and turned the mind to entirely different things and inaugurated a change of some kind that would have given the every-day nerves and muscles a chance to rest, the attack of nervous prostration might have been averted.

With all man's power to overcome obstacles, to go from place to place, to change the conditions of the surroundings, it is a marvel how he stays in the one place in which his lot has fallen, like an apple that has dropped from the bough. With the exception of a few enterprising spirits it is the tendency for generation to follow generation in the same spot and locality; and this is why I impress upon the mind the necessity of change as an escape from nervous prostration, for instead of this being thought of as the first remedy when signs of nervous prostration show themselves, it is thought of last. It is then too late, for when nervous prostration is established the energies are too much exhausted to benefit by the change; the nerve force is not sufficient to endure the exertion of travel, the fatigue of sight-seeing or the endeavor to enter into new occupations.

THE REST CURE

Then the physician steps in and prescribes the greatest change of all—the "rest cure." To take the rest cure requires time—six, eight or ten weeks, as the case may be; a nurse, who is pleasant, companionable and firm; a quiet room, which is to be guarded from the entrance of everybody except the physician and the nurse. The room must be bright and sunny and filled with light. The rest cure is like taking a journey into a far country. It is so strange and new not to do a thing for one's-self, the hair is combed, the toilet is made by the nurse, the food is cut up and fed to the patient. The rest cure is not a time of idleness, for every hour almost there is something to be done. Besides the ordinary meals milk or koumyss is given every two hours, the quantity to be taken varying anywhere from two to four quarts or, perhaps, more, according to the ideas of the physician. The patient will take beef juice or beef tea made from a pound of beef; there will be electricity to keep the muscles in good condition and to quiet the nerves, there will be massage for the same purpose and to improve the circulation. At first there is no reading, though after a while the nurse can read at intervals as there is time for it. But the daily papers are prohibited, and the receiving and answering of letters is not permitted. The patient no longer listens to the door bell, for no visitors are allowed, and no noise are expected. The first day or two the patient likes it very much, the fourth and fifth days one becomes very restless and stays in the horizontal position with difficulty. After that the time passes quickly and most agreeably, and when the time comes to begin the gradual process of sitting up the patient does so with reluctance and regret, finding it much harder to return to a state of activity than to leave it. The complete change, however, is most beneficial. The patient is usually thin, as in most nervous troubles, and the rest and forced nutrition increase the flesh greatly.

Of course, there is a long list of medicines that can be taken with benefit in nervous prostration, but usually the nervous take too much medicine and acquire habits of depending on nerve-sedatives and stimulants to such a degree as to require treatment for the remedies rather than the disease. Air, exercise, wholesome food and plenty of it, with frequent changes of occupation and thought, with the forgetfulness of self which hinders one from becoming morbid and dwelling on nerves and nervousness—these are the means of warding off attacks of nervous prostration.

GRACE PECKHAM MURRAY.

ITALIAN WOMEN.

BY SARAH BYRD PAGE.

The women of Italy have changed very materially in habit and custom, and, therefore, in character, in the past ten years. The constant intercourse with the Anglo-American world has naturally suggested to them more freedom of education. They travel more and have begun to have broader ideas. In point of education they have hitherto devoted themselves rather to the study of modern languages, in which through constant practice they become most proficient. Their religion necessitates a knowledge of Latin, and, as a rule, they are fairly good Latin scholars. It is now customary among the nobility to employ English governesses for their children: English consequently is being spoken almost as universally as French in Rome and Florence. Italian women trouble themselves very little about the useful arts of housekeeping or needlework, but as they do very little entertaining, except on a grand scale, and as they have still the most perfect servants in the world, these talents are not essential.

They are a wonderfully simple and ingenuous race. One is immediately struck with their sweet, amiable temper, their beautiful manner, and a total absence of snobishness. The faults they have are the faults of children. The Italian father invariably secures a suitable *dot* for his daughter, even at the expense of his son, for the son is expected to advance himself in a financial way by marrying, and he well knows that no matter how beautiful and fascinating the daughter, few men would marry her without a suitable *dot*; and marriage is the *sine qua non* in Italy, a land where old maids are virtually unknown.

The type of beauty is very distinctly marked. It is a mistake to imagine that all Italian women have dark complexions. One very common type has skin as white as milk, over which the pink color lies so bright as to suggest rouge. The eyes are black, with the upper lid so heavy that its drooping softens the eye. The nose is usually a little too large—a little suggestive of the Jewish cast; but the mouth is invariably sweet and regular and the teeth wonderfully perfect. Add to this a round, full figure of middle height, and a manner unequalled for graciousness and softness, and you have one of the most gentle and charming of Eve's daughters.

The great canonization at St. Peter's, the visit of the King of Siam and the series of garden *fêtes* following these events combined to prolong last season to an unusual extent and afforded opportunities for meeting in Rome a galaxy of the most prominent and beautiful women of Italy. Especially brilliant was the garden party given by the Marchese Luigi Medici at the

Rovine del Vascello to Their Majesties on the 8th of June. There could be no more exquisite spot in the world for such an entertainment, and the beautiful Queen seemed more fascinating than ever before in her frank enjoyment of the scene about her. It is absolutely true that in any gathering of women she still stands out a Queen among them all through her personal attractions, her appearance and manner. She holds every eye with her beauty and grace, as she warms every heart by her gracious-

ness and magnetism, never forgetting to be kind, remembering every face which has ever been presented to her and, what is more remarkable, the name of the person also. They were accompanied on this occasion by the Prince and Princess of Naples, who were here for the visit of the King of Siam.

The Princess of Naples certainly held her share of the interest of the people; and she also has her charm, although in a way quite different from that of the Queen. She is tall, but only remarkably so when she stands near the Prince, who is quite small. She is graceful and decidedly *distinguee*. But such an intense sadness pervades her air, such a pathetic timidity and youthfulness, that all hearts go out to her. When she smiles on being presented, her face is quite beautiful. But one can well believe it true that she says over and over, "Ah! how can I ever learn to be Queen!" Not one word of Italian can the poor child speak, though she must understand it, for the Prince, they say, speaks nothing else to her. She probably answers him in French, which she speaks perfectly; and she also understands English, although rarely attempting to speak it. It is pleasant to know it was really a



QUEEN MARGHERITA.

love match; and, indeed, the Prince never seems to leave her side when it is possible to be near. At the parade on Constitution Day she was compelled to take the young Prince of Siam, brother to the King, in her carriage, and she said to one of the ladies at the Court: "Now I do hope none of you ladies means to take a snap shot at me sitting by that ugly man."

Prominent among the ladies of the Court was the Countess Gianotti, wife of the Prefetto di Palazzo, an American by birth, as so many of these titled ladies of Italy are. She was Miss Kinney, of Washington, but on account of her long residence here she has lost most of her American individuality, though still retaining a frank cordiality to all who approach her. Her Tuesdays at home are always well attended, where her two very pretty daughters, Marcella and Maria, dispense tea to the company. They are a very good example of the combination of the races, Marcella especially combining a perfect American

coloring and a fascinating irregularity of feature, with an engaging Italian vivacity.

The Princess Pallavicini, a dear old lady with silver hair and the air of a very *grande dame*, is also lady-in-waiting to the Queen. Her Sunday evenings are very *recherchés*. Her son now holds the cadet title of the house of Rospigliosi and they have one of the apartments of the wonderful Palazzo Rospigliosi, the ceiling of one public gallery of which is adorned by the beautiful Aurora of Guido Reni.

The Princess Rospigliosi, wife of the head of the family, has most beautiful apartments in this palace. She is one of the beautiful daughters of the Princess Bandini, and to me she is, perhaps, the most attractive woman in Roman society. Though the mother of ten children, two of whom are almost grown, she has the appearance of a woman of thirty and, indeed, the willowy figure of a young girl, and though her very abundant dark hair is growing quite gray, this but adds to the fresh youthfulness of her complexion. A cultivated woman, speaking English and French, as well as her native Italian, without even the slightest accent, she is most interested in the education of her children and loves to talk of them—with a naturalness and anxiety which is truly fascinating. She is very tall, with an exquisite grace of movement and a simple dignity of manner which stamps the Princess. One day, as we were having tea in her salon, she observed my eye resting carelessly upon a picture near, and said: "I hope you like that Raphael, I am so fond of it." I sprang up in delight to find myself surrounded by the most exquisite originals—one meets many spurious paintings in Rome. She took me from one apart-

Spinola, daughter of Captain Thomas Jefferson Page, of the United States Navy, who became later a famous explorer in South America. She came to Italy when a small child and has never left her adopted country. A wonderfully beautiful woman of the purest blonde type, she married early the Marchese Spinola, of one of the oldest and greatest, as well as most popular families in Italy. Blessed with a remarkably fine voice, she had the best masters in the world; such was her talent that Blumenthal once said, when she sung for him: "I expect the angels in heaven to sing like that." A society woman in the strictest sense, she yet finds time to devote herself to her family, and especially to her father, who is quite blind and very old. The salon of the Marchesa Spinola is the haven of Americans in Italy. Her unflagging interest in her countrymen, her wonderful amiability and complaisance to all who come about her ensure her crowded rooms every week, and it is said she never had an enemy.

Italian women, as a rule, entertain very little. It is more the custom here to give a great ball once or twice in the year than the dinners, lunches, receptions, etc., common with us. Their palaces are fitted for that style of entertainment. Therefore, it is a constant delight to them to come once a week to the Spinola and to the society of such ladies as have adopted the custom of a day at home, where they meet foreigners of all nationalities, and where their linguistic powers are called into full play. The Marchesa Spinola has also become a devoted bicyclist, and the sun has not long appeared above the dark ilex trees which shade the Borghese villa, when she may be seen spinning along its wide avenues and surrounded by a knot of enthusiastic followers.

The old Marchesa Rocagiovanni, the granddaughter of Lucien Buonaparte, residing now in Rome, has a personality of deep interest to all who meet her. Her small salon in Rome is but a dim reflection of her magnificent receptions at Paris during the Third Empire, but she receives always here all that is most aristocratic and most intellectual. Her eldest son is a well known sportsman, Master of the Hunt, etc. While living very quietly, there is no more charming hostess, no more entertaining woman personally, than she: full of delightful anecdotes of the Buonaparte family, with many members of which Rome is so full of association.

One thrilling experience of Madame Mère—the mother of Napoleon—in the Palazzo Buonaparte, is worth recounting. On the evening of May 6, 1821, as this great lady held her reception, surrounded by many of the most influential and renowned people of the day, a strange-looking man presented himself in the court below, demanding admittance. The *portier* demurred, but he insisted that it was imperative he should speak to the Princess Letitia. He followed



THE PRINCESS OF NAPLES.



THE PRINCESSA ROSPIGLIOSI.



DONNA MARY ROSPIGLIOSI.



THE DUCHESSA MONDRAGONE.

ment to another, showing me a beautiful collection of fine old masters, Raphael, Guido Reni and one most exquisite St. Cecilia by Domenichino.

Another beautiful woman is the Duchessa Mondragone, the sister-in-law of the Rospigliosi. A daughter of the Prince Trabia, of Sicily, she is a most perfect type of rich brunette coloring and strong features of that country. She is probably the most striking woman in the ballrooms of Rome, and is as amiable in character, it is said, as she is beautiful.

Probably the most popular woman in Rome to-day, as she was certainly for many years in Florence, is the Marchesa

quickly behind the *portier* and entered the entresol, where a group of lackeys and footmen awaited their masters. Here the servants of the house again refused him admission. But forcing himself through them, he presented himself before Madame Mère, and in the hearing of the whole company addressed her: "Madame, your son has ceased to suffer. He prays you may join him soon." Though the coming of the strange messenger had been seen by all, no one saw him leave the house—he simply vanished.

It was several weeks before the world knew that Napoleon no longer lived; but it was afterward ascertained that he died at that very hour.

Adelaide Ristori, who lives in Rome under the name and title of the Marchesa Capranica del Grillo, was the greatest actress of the Italian school as well as the most beautiful woman of her time. Even now, an old woman in point of years, she has a certain

fascination, a vivacity, a gracious charm which entrances all who approach her. She lives very quietly at present, and we were surprised to meet her in the grounds of the Vascello, and more than delighted when she asked us to come to her apartment the next afternoon for tea. It was a large and very handsome apartment, and Donna Bianca, her daughter, did the honors most graciously. Ristori sat at the end of the apartment. No doubt she was dressed as other handsome old ladies dress, and no doubt she sat on an ordinary armchair, but such is the air of tragedy that surrounds her, that she seemed to me to be a reigning queen receiving her subjects from her throne. And yet such a wonderful simplicity about all her conversation and manner. Some one sang, and sang beautifully, too—but I could scarcely attend so great was my enjoyment of del Grillo's delight. She clapped her hands like a child when the notes were well given, with long drawn "Ahs!" over the fine execution. Her unfeigned enjoyment was delightful to behold.

Donna Bianca herself is extremely fascinating. She is a perfect cameo! Such wonderful waving chestnut hair! Not put straight back over rolls as the Italian women wear their hair at present, but parted quaintly in the middle, waving naturally on each side, and only rolled behind the ears into a great, soft knot. She is a beautiful woman, yet her real attraction is the wonderful grace which characterizes her slightest action. It seems incredible that she should have reached the age of thirty and remained unmarried, in this land where marriage is the one aim and object of all the feminine race; and I am told that she has had many good offers.

But I am wandering from the famous mother to the beautiful daughter. Ristori may have been said to have been born upon the stage; both parents were actors. She made her first successes with itinerant companies, and while a mere child astonished her audiences and fellow actors. She early formed a most romantic

attachment with one of the handsomest cavaliers of the day, Giuliano del Grillo, marquis and patrician of Rome. His family, proud of their blue blood, violently opposed the marriage. There is a vague story of a tower in the Maremma in which he was confined by order of the Pope, of a further appeal to His Eminence on the part of the lovers and a final union in a marriage which resulted in perfect happiness, never diminished, for nearly half a century.

I was told a charming anecdote of Ristori's success in special pleading. After traveling over the whole world, applauded by all nations, she found herself in Madrid, at the Zarguelo theatre, in 1857. The play was Marie Stuart, and as she stood surrounded by a brilliant group of Hidalgoes, already dressed in the coil and black robe of the unhappy Queen, she noticed the solemn tolling of a bell and asked the meaning. She was told it was to collect funds for masses for the soul of the unfortunate Chapado, who was to be executed at dawn, a soldier who in a fit of passion had struck his officer. Ristori was so filled with compassion by the story that it seemed impossible to her to continue the play. She sent for the Prime Minister, though knowing him to be severe and implacable. The prayers of a beautiful woman are always eloquent, and Ristori had at her command dramatic power to move mountains. "Well, Madame," said he at length, "you must have your way. I cannot yield; but ask, yourself, for an audience with Her Majesty. Her Majesty will at once fall back on the pledge of refusal she has given me, in justice to the laws. If she does, then send for me—we shall see." At the end of the second act of the play Ristori requests an audience of the Queen, seated in the royal box. Entering, she throws herself at the Queen's feet, kisses her hands, uttering broken phrases of supplication for the pardon of Chapado. Queen Isabella listened with a broad smile on her good-tempered face. "I wish nothing better," said she, "Send for the Minister." On arriving, the Minister immediately expressed his willingness to consent—Chapado is saved, his pardon then and there being signed by the Queen. Ristori, leaving the box with the pardon in her hand, was received by



THE MARCHESA SPINOLA.



ADELAIDE RISTORI AND



HER DAUGHTER, DONNA BIANCA.

the audience with such an ovation as only fervid and passionate Spaniards can give.

Comparatively few Italian women have developed a taste for scientific subjects or even for literature of the more serious kind. But we find an exception to this rule in Emelia Perouzzi and the Countess Lovatelli, both of whom are devoted to lit-

erature and literary people. They are wonderfully clever women, each in her particular way. Emelia Perouzzi is the wife of the Syndica of Florence and is now at the end of a long life—one filled with good and generous works. It was said that in Italy a literary baptism must be received at the hand of the Perouzzi. Through half a century she has kept in touch with all the scientific men of the world, her house always open to all cultivated people, her hand ready to help all struggling workers who were brought to her notice. Her home is a modest old place outside Florence, several miles beyond the reach of the tramway, yet all day on Sunday one meets streams of people, of all nationalities, going to her. For more than a hundred years this has been the home of the Perouzzis, so that now even all the retainers and servants call themselves by the family name, after the old feudal custom. She, Emelia Perouzzi, is certainly a woman of marvellous activity of intellect, and even in her old age and almost blind, she wields a sceptre of power and influence. She is also a very remarkable linguist, and withal a woman of great heart and most beloved by the poor.

SARAH BYRD PAGE.

MODERN LACE-MAKING.

MANTEL-LAMBREQUIN BORDER IN MODERN LACE.

FIGURE No. 1.—This engraving illustrates a very handsome design for a border to a mantel lambrequin. The border from

DUCHESSE LACE COLLAR.

FIGURE No. 2.—Another exquisite piece of modern lace is illustrated at figure No. 2. It is made of Duchesse and point

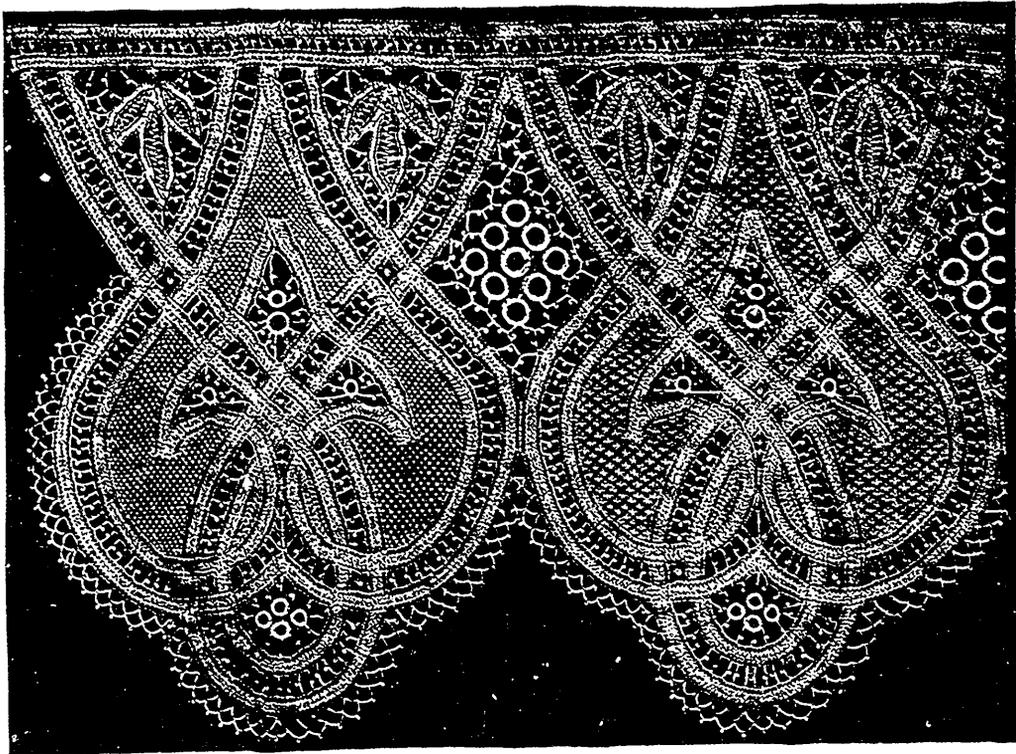


FIGURE No. 1.—MANTEL-LAMBREQUIN BORDER IN MODERN LACE.

which the illustration was made is about fourteen inches deep and is a marvel of skill and beauty. It is made of cream-tinted Battenberg braid, rings and filling-in stitches. The last-named form, as will be seen, the larger portion of the design, comparatively little braid being used. The work is exquisitely done and the effect sumptuous. The design can be enlarged to any width desired. In its present width it forms a very handsome edging for scarfs for bureaus or sideboards, or for table-linen, curtains, etc.

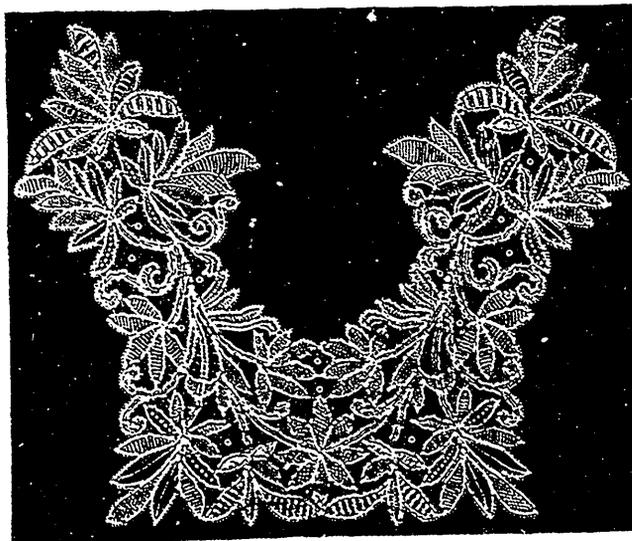


FIGURE No. 2.—DUCHESS LACE COLLAR.

braids and stitches and is as dainty as frost-work. As in the other piece of work shown, its chief beauty lies in the filling-in stitches, which are many and varied and are inserted with consummate skill. In our book on Modern Lace-Making, price 2s. or 50 cents, may be seen many illustrations of filling-in stitches, among them all of those used in making this collar.

For the information and illustrations contained in this article thanks are due Sara Hadley, professional lace-maker, 923 Broadway, N. Y.

THE VOICE.—FIRST PAPER.

By ELEANOR GEORGEN, AUTHOR OF "THE DELSARTE SYSTEM OF PHYSICAL CULTURE."

[THIS ADMIRABLE SERIES OF ARTICLES WAS BEGUN IN 1894, BUT WAS INTERRUPTED BY THE ILLNESS OF THE AUTHOR. MRS. GEORGEN'S RESTORATION TO HEALTH NOW INSURES THE COMPLETION OF THE WORK; AND AS THE DEMAND FOR THE ARTICLES WHICH HAVE ALREADY APPEARED HAS BEEN SO FAR IN EXCESS OF THE MAGAZINES THAT COULD BE SUPPLIED, IT HAS BEEN DECIDED TO REPUBLISH THE INTRODUCTORY PAPERS AND SO PRESENT THE SERIES AS A WHOLE.—ED.]

We now approach a subject which should be deeply interesting to every intelligent human being—namely, the development and cultivation of the voice for speech. Numerous books, scientific and otherwise, have been written upon this theme by distinguished authors, and almost as many different methods of training the organs of speech have been devised. Some of these systems are very-theoretical and complicated in ideas, others are plain and sensible, being based upon practical principles, while a few, if strictly and diligently followed, are certain to be decidedly injurious in effect, because they are founded entirely upon theory and do not give a clear understanding of the fundamental laws governing the production of tone.

With care and cultivation the voice may be made really beautiful and attractive, and this result is certainly worth all the pains that may be required to produce it, since charm of speech, whether possessed by man or woman, is a power in social intercourse, in business, and more especially in any form of public life, where the voice is so important a factor in creating and maintaining our influence over mankind. We are involuntarily attracted toward a speaker who has a low, mellow voice and a clear and distinct enunciation, which means a correct use of the vocal organs, a proper utilization of the breath and an accurate utterance of the vowels and consonants as they occur in a word, the result being beautiful, cultivated speech.

Many persons hold the belief that the disagreeable quality so often noticed in the voices of Americans is due to climatic influence, but this is a mistake. As the writer, during a wide experience in teaching, has proved in a number of apparently doubtful cases. Unpleasant voices occur with us simply through carelessness and lack of training, through total disregard of the commonest principles regarding the use of the vocal organs, and through bad habits formed and manners acquired in early childhood. Many parents, in their rush through life, do not pay sufficient attention to the physical development of their children, but allow them to assume ungraceful and angular attitudes and to speak in high-pitched, rasping tones without making adequate effort at correction. As a consequence, the voice suffers as well as the physique, since symmetrical bodily development is the only sure foundation for symmetry of voice.

Goethe says, "All art must be preceded by a certain mechanical expertness," and do we not find it so in every art we undertake, whether it be drawing, painting, music, singing or, indeed, anything that requires skill? We must have "mechanical expertness" in all our undertakings; and so in training the voice we must acquire mechanical expertness before we can make the tuneful chords respond to the touch of the will. The first thing to do, therefore, is to cultivate the physique, we must learn to hold the body properly before attempting any sort of vocal exercise. It is, in fact, very unsafe to try to cultivate the voice by using forcible tones, when the chest is not physically prepared for so doing. It may be accepted as a fact that ailments of the heart and lungs (and especially of the former) may and often do originate in injudicious attempts at self-training in speaking and breathing, or in the ignorant enforcement of improper exercises by teachers who do not understand the delicate construction of the human organism. Indeed, the writer fully recognizes the weight of her responsibility in thus presenting to the public her system of training the voice, but she is encouraged to do so by the benefits which have been derived by herself as well as by her pupils from a method that has been evolved from her study under some of the best masters in the art of voice culture, and from her own researches into a subject which has possessed a vital interest and importance because, to pursue her chosen career, it was necessary for her to build up volume of tone, rectify a defective mode of breathing and overcome some mannerisms of speech.

A word or two of caution is due to those who have not had a preparatory training for the vocal exercises which are to follow. Do not attempt voice development without first paying attention to certain forms of physical exercise that will free the chest, strengthen the muscles between the ribs and give the body such

a poise that the chest will be equally dominant with the rest of the person. Robust bodily health is necessary to produce a strong, resonant voice, and we must, therefore, begin by cultivating the physique. After the body has found its proper poise, the training of the voice affords an additional stimulus to the general health by regulating the digestive organs, stimulating the liver to greater activity, increasing the capacity for breathing by giving greater expansion to the chest, and relieving the internal organs from unnatural pressure by keeping the figure in the most desirable attitudes.

We must then consider the correct location of tone, which is a matter of vital importance. The voice comes, either naturally or unnaturally, from one or two of four distinct sources in the human system. It may be produced by direct upward action of the abdominal muscles against the diaphragm (as when we laugh, cough or sneeze), by the diaphragm in connection with the chest or the muscles of the throat, by an action of the chest alone, or by the muscles of the throat. The first of these four methods is the most correct and also the rarest, and will be fully treated farther on.

The voice most commonly used in speaking is formed by the upper chest assisted by the muscles of the throat, to which cause physicians attribute many lung, bronchial and throat troubles. Swollen and ulcerated tonsils are often occasioned by irritation of the vocal tissues, and catarrh is as frequently developed because the nasal cavity leading to the throat is not kept open, or because the soft palate and the muscles in the roof of the mouth are not exercised by a healthful action of the voice. In plain terms, these ailments often proceed wholly from an improper use of the speaking voice, which results first of all from lack of attention in training the body to healthful habits of poise from infancy. When we see a lovely babe, perfectly formed and possessing every attribute necessary to physical maturity, we may well ask why should it grow to angular, ungraceful deformity, as it is only too likely to do if proper attention is not paid to its food, clothing and physical, mental and vocal development.

We are slowly and surely progressing to a period when people will recognize the importance of that physical training which will render men and women strong, graceful, polished and healthy, and this portion of education will be as diligently enforced as that which relates to the improvement of the mental faculties. Does not our present system of education seem about as reasonable as would be the idea of training a child to become a good pianist and then asking it to exhibit its skill on a worn-out instrument that is wholly out of tune? It is too often exactly thus in the development of the young. Every attention is paid to the cultivation of the mind, but the voice, the instrument that should perfectly convey to the world the acquired knowledge and the beauty of thought, is left out of tune and wholly unfitted for its office.

Having strengthened our bodies and located our tones, we must next learn how to breathe deeply and correctly, a most important matter that needs very judicious treatment. This result must not be striven for with impatience, but must be brought about gradually and systematically. The lungs must be given time to develop to their fullest expansion that the lowest air cells, which very likely have never been used to any extent, may be carefully stimulated to healthful action and not forced by violent exercise to possible injury, and certain muscles must be strengthened so that we shall have a full amount of power to control and economize the breath. In fact, the whole body must be taught to breathe, not simply one little, inadequate portion of the upper chest.

While we are gaining these three important points, we must also study the correction of mannerisms of speech—that is, disagreeable ones, which are usually many and various. They may result from a tongue physically unruly through lack of control at the root, from contraction of the muscles of the throat, usually caused by unconscious nervousness, from location of tone in the nasal cavity, from stiff jaws, or from objectionable actions

of the lips, commonly called mouthing. Every consonant and vowel has its own practical vocal form, which we, in our uncultivated manner of using our voices, often totally disregard.

Up to this point we will have taken exercises in vocal sounds, physical action and breathing, which should produce in the voice a pure, clear, resonant quality of tone, with freedom from muscular restraint in the chest and throat. Next we will devote ourselves to practice which will give flexibility or elasticity to the tones, that the voice may be agreeable in sound and may retain its purity and resonance in any key or pitch, whether high, low or medium. While we are gaining perfect control of the voice we must also train the lips, teeth and tongue to produce perfect articulation and enunciation, and correct bad habits, such as lisping and stuttering, which, by-the-by, will almost correct themselves if the voice is properly used and strain is removed from the throat.

Lastly we will learn to read dramatically - that is, in a perfectly natural manner, just as we talk, suiting the voice exactly to the sentiment conveyed by the words. If we are to read as we talk, however, we must first learn to talk well, correcting all bad habits of speech; then we may endeavor to read in the same manner. Do not conceive the word *dramatically* to mean in

this connection *theatrically* or *artificially*, but understand it to signify the manner of expressing sentiments or ideas correctly and with sincerity. When we talk, expressing our own thoughts, we do so *positively*, in a convincing and decisive manner: but when we read, we generally express the sentiments (which are not our own, but simply lie in front of us in the form of poetry or prose) in a negative manner, showing plainly that the thought does not originate with us; and consequently the voice lacks coloring of tone and true quality and naturalness of expression.

A public reader must do more than read ordinarily well, as we understand reading from an academic standpoint. To read well from a truly dramatic point of view, we must feel and act. We do so unconsciously when we talk, and so, if we wish to read as well as we talk, we must at once begin to analyze our speech and notice the coloring we give our words and sentences according to the mood or sentiment governing us. We must also study what actions of the body we employ to enforce or amplify our meaning, and we must compare them with those used by others. We will find them many and varied. Our reading becomes monotonous and uninteresting to ourselves and our listeners because we do not use the proper aids to lend expression and reality to the words with which we are trying to convey thoughts.

AMONG THE NEWEST BOOKS.

From the Century Company, New York:

Hugh Wynne, Free Quaker, by S. Weir Mitchell, 2 vols.

It is not always that a reader is charmed while being enlightened. *Hugh Wynne*, with a quaint directness of statement and description, a modest estimate of certain of his own fine characteristics and a naïve admission of others, surprises and delights his public, which is already immense. The work is largely biographical, with high lights and superb colorings upon individuals of which doubtless they were unconscious, at which their ghosts may be amazed and pleased. The story's autobiographical setting maintains the loneliness and highmindedness of sincere Quakers. That Hugh Wynne became a soldier and thus violated the basal canon of his creed lessens in no respect the veneration readers must feel for a conscientious and courageous self-sacrifice. Wynne's mother was a dear delightful French woman of the Midi, and gave her son a warmth and tenderness of which, as long as he lived, he was reverently and lovingly appreciative. Much about the man and his setting with a severe, self-repressed Quaker father hurts the true value of the work, for it is a work rather than a novel and cost Dr. Mitchell five year's research in governmental and other archives, but it gives to the world a more definite and rounded account of the beginning, the processes, and its conclusion of our struggle for independence of England than formal history. The hero, described on the title page as "Sometime Brevet Lieutenant-Colonel on the Staff of His Excellency, General Washington," follows our first great leader in battles with an apt pen and an unreserved candor that is convincing and admirable. Those who knew Gen. Washington thought him a god, with the qualities of a high tempered, passionate man, with a self-mastery that made him powerful as a soldier and gave him control over men. It was as awful a struggle for freedom by the colonists as Cuba has undergone and as terrible in suffering, though a different infliction of cruelties. Major Andre, a true gentleman, has a prominent social as well as tragic place in the narrative, and so also has Benedict Arnold, spendthrift and a traitor. In our own time, searches after the underlying facts of history and the motives and measures of men whose courage or ambitions created a great nation out of straggling and struggling colonists will find *Hugh Wynne* an accurate source of information as well as a classic. A golden thread of romance, with one beautiful tie of friendship, and the enthralling characteristics of a mature maiden, combine to make the book both history and poetry. The father, a mental, moral and physical victim of self-repression and bigotry, is merely a psychological study.

From the American Publishing Company, Hartford, Conn.:

Following the Equator, a Journey Round the World, by Mark Twain (Samuel L. Clemens).

Innocents Abroad surprised and delighted its readers. It introduced Mark Twain to those who never meant to laugh

immoderately; but they did. *Following the Equator* will not be a surprise, its humor was expected, but not its richness of information. Twain has the eye of an artist for sky and sea and earth, the comprehension of an expert in measuring values of soil, situation and social adaptabilities to its best uses, and he repeats with a drollery that adds emphasis to facts. A less gifted humorist would belittle his subjects, but he enlarges and clears his reader's perception of places and conditions which they can never see except through the observation of travellers. His surprises are rarer in this volume than in its predecessor, which was all surprises, but as one overtakes drollery, which its very quantity had concealed, laughter is hearty and delicious. For example, he writes where another would have preached a denunciatory sermon, "Man is the only animal that blushes, and has need to." What he tells us of the Sandwich Islands—gathered on the steamer in port, its passengers being detained by fear of cholera—is clearer, more concise and informing than columns written by certain others; but, of course, Mark Twain had the advantage of a previous acquaintance with the islands. His information about strange people and customs in Australia, Tasmania, New Sidney, India and so on round the world is vastly interesting and valuable. He gives us facts as if inadvertently, and fun because he cannot avoid it. Sensitive readers feel much humor that Twain has suppressed—not through delicacy, but from lack of space. He is a philosopher without intending it, a savage in charity toward intentional silliness and an open enemy to shams. His account of Cecil Rhodes will immortalize this mammoth adventurer, the story of Rhodes' first jump toward riches is immensely entertaining and more than worth the price of the book. He concludes his sketch of what he satirically calls the "Eventual God of Plenty," thus: "The marvel of time, the mystery of the age, an archangel with wings to half the world, Satan with a tail to the other half—I admire him, I frankly confess it, and when his time comes I shall buy a piece of the rope for a keepsake." The account of the Taj Mahal of Agra is, perhaps, the quaintest of what may be called his corrective descriptions. He tells the truth about it and has not invited his imagination to aid him. As a preparatory study previous to a visit to India, Mark Twain cannot be too highly commended. Such a visit, after reading his descriptions, will lose none of its keen interest, and many disappointments will be avoided. Disillusion spoils the delights of travel.

From The Macmillan Company, New York.

Poetical Works of Elizabeth Barrett Browning.

Through Finland in Carts, by Mrs. Alec Tweedie.

Queries of the Riddle of Existence, by Goldwin Smith.

Told in a Coffee House, by Cyrus Adler and Allan Ramsay.

Every reader of English verse is lovingly familiar with Mrs. Browning's genius, but few, if any, have read certain of her poems withheld until now from editions issued since 1850.

Those included in her books before that date and excluded later have been restored to type in this the latest issue of all but one of her metric productions. That they were at one time withheld is obvious to their present readers: that they are interesting as evidences of immaturity of thought and skill that promised a larger growth makes them well worth studying. Experience proves that no gleaner can always bring perfect wheat into the garner, but every sheaf that this gifted woman bore promised riches that were fulfilled. Restored poems, for example: "Victorin's Tears," "The Weeping Saviour," "The Little Friend," and others were unconsidered at the hour of their writing, and were properly omitted from such of her books as were worthy of what she meant to become. As was said, they are most interesting as mere marks in her intellectual progress. Her exquisite character is read in a portrait that enriches this volume of condensed rhymed beauty. For readers who have not the space on their book shelves, or who for other reasons prefer a single inclusive work to a number of volumes of Mrs. Browning's poems, this publication will be a delight.

Two courageous women, Mrs. Alec Tweedie and her sister, Miss Harley, with wide-open eyes and keenly observant minds, have traversed Finland from its capitol, Helsingfors, on the Gulf of Finland, to Uleåborg, on the northern part of the Gulf of Bothnia, mostly in carts or more uncomfortably in tar boats down wild and dangerous rapids. What Mrs. Tweedie has added to the general sum of geographic, ethnologic, social and intellectual knowledge of an inquisitive world cannot easily be overestimated. Most readers know Finland by its wonderful epic, the Kalevala, a product composed and kept singer fashion by and through many successive contributive generations. Hiawatha is a faint echo of this epic that stirs our veneration, but to know more of the people and country that gave it voice was a vain wish until Mrs. Tweedie's book opened our eyes to a land which lovers of Nature in her most interesting expressions, artists, fishermen and sociologists will hereafter long to visit. The writer understands the value of every-day experiences to the traveller who follows her. She is definite and delightful in her descriptions and details, the charms and the discomforts of the journey are each vivid and sincere and her readers trust her statements entirely, because she neither exaggerates nor undervalues the country or its people. Here and there certain of her readers will wish her manuscript had been more carefully edited, thereby avoiding repetitions, but these may prove of value to some memories. To close the book is to regret that it is ended, and also to feel as if one had been on a novel and interesting tour through a historic country where the wars between Russia and Sweden had poured out rivers of blood and through it left peace.

Guesses at the Riddle of Existence is an explanatory title to the initial paper in Goldwin Smith's latest publication of five essays. There are in addition: The Church of the Old Testament, Is There Another Life? The Miraculous Element in Christianity, and Morality and Theism; and each is a scholarly piece of controversial literature. Goldwin Smith appears unable to comprehend how a belief can be based upon faith. Scientific proof of every item in his convictions is a necessity to his type of mind. To that sweet-souled believer, Henry Drummond, he is gentle but firm, while striving to tumble down the structure of his faith in the unseen. To Mr. Kidd he is less considerate, and to Balfour he is pitiless. Of course, he is in a way an evolutionist and in a way a believer in an intelligent intention, but details, special interventions, favoritisms and merciful afterthoughts he rejects with vigor. Plato, Anselm, Descartes, Leibnitz and other philosophers are treated more respectfully but with equal disbelief. Goldwin Smith's mind leads him to an admission only of a great first intelligent Cause, who having set His laws and forces into action swerves not or even takes thought of the working of His machinery. Philosophic minds will find pleasure in the book's ethical perfection.

Two score and more Turkish tales never before translated are the work of Cyrus Adler and Allen Ramsey, and are called *Told in a Coffee House*. To English readers they are unique revelations of the character, processes of reasoning, credulities and doubts of the Moslem mind. The roundabout methods described of reaching conclusions are as diverting as comedies and as revealing of the status of civilization in the Sultan's empire and in his dependencies as can be found in more pretentious works. Probably even more definite estimates of the cunning and craftiness of the followers of Allah and Mohammed will be established by these stories told by the people than through any other source. They are vastly amusing, cunningly epigrammatic, and not at all marked by veneration for royal authority,

nor for any condition of mind or morals. How the Hadja Saved Allah is an irreverent bit of satire, but one which will evoke a laugh from the most pious reader.

From Houghton, Mifflin & Co., Boston and New York:

Tales of Trail and Town, by Bret Harte.

At the Sign of the Silver Crescent, by Helen Choate Prince.

Caleb West, Master Dicer, by F. Hopkinson Smith.

From the Other Side, by Henry B. Fuller.

Bret Harte is a joy forever; he is crisp as an epigram and human always. Seven stories published in his last volume prove his increased versatility and charm. The first of the tales, *The Ancestor of Peter Atherly*, is an account of the tyranny of blood in the veins of men and women.

Peter and his sister supposed theirs was a strain definitely accounted for, and they tried to conduct life accordingly; but unsuspected blood ruled them at times by forces which they could not resist. It has powerful psychological potencies, the consequences of which readers would prefer to find out for themselves; Bret Harte cannot be anticipated. Two Americans is idyllic. The author has created fine-fibred, delicate-minded, good women in these stories, a task to which he has not often devoted his pen. His optimistic readers will be rejoiced at this recognition of loyalty, courage and unselfishness in his heroines, though the experiment is somewhat late.

Helen Choate Prince revels in tragedy, rapid movements and brilliant complications. The story *At the Sign of the Silver Crescent* is of French people, whom the writer—a Bostonian—appears to find more romantic, at least in their surroundings and customs, than Americans can be. Her descriptive powers are uncommon; her readers see what she means to show them and feel what her characters do. These are mostly naïve, the tragedies being due to curious shiftings and circumstances and an unforetold impending of complicating individuals, all of which she disentangles, leaving her heroes and heroines satisfied and happy, and her readers in consequence. This, her third remembered romance, testifies to the value of her experience in following her craft, its aims and results being more deftly realized than those of *Christine Rochefort* or *A Transatlantic Châtelaine*.

Caleb West, Master Dicer, is a story wrought from an uncommon lode in romance, a rich find that Hopkinson Smith knew by gift and experience how to mine craftily. A diver as hero, a girl of his own kind as heroine, with men and women set about with worldly graces and noble ideals, serves as high lights for this picture. The writer knows by daily association the beauty and charm of refined luxuries, and they are made a background to a large part of his story, delighting sensuous souls and like fairy tales entrancing readers who know nothing of them. The lofty-minded rich woman whose husband leaves her alone because of his wayward tastes and the less stable but equally clean-minded one, who herself wanders because lonely and hungry for that gladness which belongs to youth, are not as unlike in needs and aims and wrongs as are their outward circumstances. The story is one that makes charity sweeter and more prevailing. Its familiarity with engineering difficulties, with brave burly men working on lighthouse reefs and the uncanny behavior of the sea about the ledges provide a tale that is as original as it is captivating.

Four stories from the pen of Henry B. Fuller bear the appropriate name *From the Other Side*, meaning across the Atlantic. This title is not only promising as to the stories; it fulfills. Glittering, crystalized opinions, epigrammatic conversations that have not a word of needless detail—crisp, finished, amusing stories make up this quartette of pathos, tragedy, drollery and commonplace events, made remarkable by the quaint quality of the author's pen. The young Italian, Piero, who first appears as a boatman and then becomes a prince by purchase and by his eloquence and a little droll impertinence wins applauses in Monte Citorio, is so like ambitious, capable Americans that readers will want to claim him as a political "boss."

From Longmans, Green & Co., New York, London and Bombay:

Shrewsbury, by Stanley J. Weyman.

Stanley Weyman's *Shrewsbury* is not a tale over which to fall asleep nor one that will invite peaceful dreams. The times in which its events swept after each other in hot haste was one when England, France and Holland knew no tranquillity—when Dutch King William was supposed to be reigning—and villains, ruffians, intriguers and traitors held sway under various guises—when the infamous, courageous, historic trickster Ferguson was a terror and a power—when good and honest men were

not appreciated because of their decency. Jacobites and Tories equally wrong and equally determined and each meaning well—for himself—made existence both lively and uncertain. The story is presented in autobiographical fashion as the personal history of Richard Price, who was an involuntary actor in many of the tragedies of those days. There appear to have been no comedies, but nevertheless the narrative will prove fascinating to those who love adventures of state.

From Lee & Shepard, Boston:

History of Our Country, by Edward S. Ellis.

History epigrammatically and originally treated is a convenience and a pleasure. From the Norsemen to the election of President McKinley, and the discovery of unsuspected treasures in Alaska, mention of every event of moment is made and chronologically arranged. The growth and natural and material advantages of our country and in what these values consist are duly recorded. An exhaustive index facilitates reference. The Declaration of Independence, adopted by Congress on July 4th, 1776, is included in an appendix, and a carefully arranged chronological summary of events of vital interest between the years 1011 and 1898 is added.

From J. B. Lippincott Company, Philadelphia and London:

Madam of the Isles, by Elizabeth Phipps Train.

The Vicar, by Joseph Hatton.

The Peacemakers, by John Strange Winter.

Ray's Recruit, by Capt. Chas. King.

Madam of the Isles is a story of sentiment, romantic, unreasonable and absorbing; if it were less well told and its language less firm it would be sentimental. To certain strong minds which care most for practical happenings its qualities will be tiresome, but novel readers of this kind are in the minority. The story opens in an original manner and ends as all sympathetic readers desire. It is told in the first person, and if its account of the narrator is trustworthy, she was wise and agreeable beyond most young women who are companions for elderly matrons.

Joseph Hatton's story *The Vicar* reminds readers of Mrs. Oliphant at intervals of a page or two; then one falls to speculating about its quality and asks, "Is this a melodrama transposed into a novel or a dramatized novel?" It has stage settings, stage situations and theatrical incidents. Altogether it is a perplexing tale, with here and there, not too frequently, a phase of originality, but with too much cheap and inconsequent conversation, quite unbefitting the reputation of its author.

The Peacemakers were not peace makers, as the originator claimed them to be, and of himself this was least true of all. John Strange Winter makes a most alluring story of a man who established a ritual for religious service and by the force of his will subjected to its ceremony as his family, his dependents and business associates in addition, because such adherence seemed to be for their interest. The story tells in a delightfully direct and detailed fashion how its application to life turned out. Those who read *Aunt Johnnie* will anticipate pleasure in this

strong book and not be disappointed. The conclusion made by those who suffered from peace making was that no man could establish a religion of his own and make it inspire veneration. As a rule, the base of such a scheme is selfishness.

Captain Charles King has written nearly a score of good novels, but none more thrilling than *Ray's Recruit*. It includes European pleasures, Indian uprisings, a railway tragedy, love episodes, army life, good and bad officers, funny Irishmen and soldiers true, and a conclusion that heals the wounds of apprehension. It is too late to comment upon Captain King's story-telling style. It is his own, and the public likes it.

From G. W. Dillingham Co., New York:

Yetta Ségat, by Horace J. Rollins.

A Pedigree in Paen, by Arthur Henry Veysey.

A Member of Congress, by William Wentworth.

Two Odd Girls, by John A. Peters.

An American Citizen, by Madeleine Lucette Ryley.

With Gyves of Gold, by Henry Athey and A. Herbert Bowers.

A biological story is *Yetta Ségat*, and humanly interesting as well as scientific. It is better not to search for the motive of the writer, if he had one beyond the duty of being interesting. It will be obvious to some and of no interest to many. *Yetta* is a Jewess by birth, without noticeable racial features and with no religious narrowness. The hero is a Spanish-American whose mother was a *Mustiphini*; when he learned this truth he was in despair. The other hero of the tale is a delightful scientist who convinced the hero and heroine that it was through a mixture of the races and types that the highest human development is reached—that evolution in beautiful orderliness is its outcome, a marvelous and harmonious composite of beauty, health and brains. The professor of biology lived according to his theories, and by them he banished despair from the mind of the hero, who rebelled against his strain of African blood.

A Pedigree in Paen is grotesque but not without wit. Of course, it is impossible in detail, but the merry-minded will enjoy the story of an American woman's craving for a pedigree that included a coat-of-arms, and a black-leg who possessed one by inheritance.

From J. T. Ogilvie Publishing Co., New York:

The Third Woman, by Henryk Sienkiewicz.

That the same brain should or could have originated *Quo Vadis* and *The Third Woman* is not easy to understand. Not that this little story lacks brilliancy; whimsical, humorous and scintillating with human vagaries as every page is, it is useless to deny it as much drollery as *Quo Vadis* has of tragic solemnity. What Sienkiewicz says of painters and painting, of dealers in pictures and the formations of public opinion, are as comically true of other peoples as of Polanders. *The Third Woman* is rather a skit upon men with wandering enthusiasm for women—men who have capacities for falling equally in love with three or more women at once. Thus, the hero by chance rather than choice proposes to the one holding apparently a middle place in his admiration—a result by no means uncommon.

DOMESTIC SCIENCE.

TO DESTROY ANTS.—Pour a strong solution of carbolic acid into ant holes. This kills all it touches, and the others hurry away not to return, at least during the same season. Naturalists assure us that ants are among the most intelligent of creatures and have means of inter-communication. They are wise without doubt, but not welcome guests in our houses.

THE USES OF COFFEE.—One doctor tells you not to eat the white of an egg, and another orders you not to swallow the yolk while digestion is weak. Others warn us against coffee, though it is admitted no drink is more useful in epidemics. It is a disinfectant, and is stimulating and refreshing after exhaustive labor. As a generator of heat it is superior to alcohol, quickening the circulation of the blood and the action of respiration. It also assists digestion of food.

TO CLEAN POLISHED FURNITURE.—There are many excellent preparations for wood renovation and the last one, perhaps as good as any, is to mix equal quantities of crude oil, alcohol and vinegar. The mixture must be shaken well in a

bottle. Apply by a soft cloth and rub in well to remove spots and to polish.

TO FRESHEN WHITE CLOTH GARMENTS.—Rub the soiled places with magnesia, and leave a plentiful amount in the texture for a day or so; then beat the powder away by a flexible stick or a bamboo whisk.

FISH BALLS.—Because no one has paid any attention to the term, "fish balls" has come to mean only a combination of potato, cod, butter, pepper and beaten egg. Those made of salt mackerel, or what New Englanders call "corned shad," are appetizing and add variety to the family bill of fare. Each fish should be cooked enough to flake easily. Much left-over fish is suited to these croquettes.

TO SEED RAISINS.—Remove the stems and cover the raisins with boiling water. After five minutes or so pour off all the water and the seeds are easily slipped out.

CORN STARCH INSTEAD OF AN EGG.—For custards, puddings and like compounds, when eggs are scarce, a tea-

spoonful of corn starch, dissolved in a small amount of milk and used in the usual manner, will thicken the substance almost as satisfactorily as a beaten egg.

TO CLEAN IVORY KNIFE HANDLES.—Rub them with emery or fine sand-paper when age or careless washing has turned them yellow.

MEMORY PAD.—A small pad with a pencil attached hung upon the store-closet door is a convenience. The maid or the mistress writes upon it whatever is needed or is likely to be needed, and when going to market the outside sheet is torn off and carried away. Sometimes the most insignificant article becomes important when it is missing at dinner time.

SEA-SICKNESS.—The latest preventive, and perhaps it may be an effective one, is to eat a little dry toast dipped in Worcester-shire sauce when the symptoms of the disorder first appear.

TO FRESHEN FIGS.—Spread them upon a plate and steam them until soft and plump. Roll them in sugar—confectioners'

sugar is best—and allow them to remain in the open air an hour or so before replacing in jars.

CREAM WITH CHOCOLATE.—It is an agreeable fancy in the present time to place cream in the cups and pour the chocolate over it. The cream rises to the top flavored and delicious.

CREAM IN COFFEE.—The connoisseur in coffee claims that it is far more delicious when the cream and sugar are first placed in the cup and the hot liquid poured upon them. Cream added to a cup of coffee they say is unflavored uncooked. It is a little matter, perhaps, but if there is a choice of methods coffee lovers will readily discover the superior one.

TO WASH FINE EMBROIDERED LINEN CENTER PIECES.—Clean and squeeze the articles in a lather made of lukewarm water and fine soap. Rinse thoroughly and squeeze but do not wring. Spread the pieces flat and perfectly smooth upon a mirror or large pane of glass to which wet linen will adhere. Leave them to dry, and no iron will be needed.

THE CONSUMERS' LEAGUE.

During the winter of 1889-90, the Working Women's Society made an inquiry into the conditions under which saleswomen and cash girls work in New York City. Finding that in too many instances they were such as must be injurious to both health and morals, the Society interested many clergymen of various denominations in the matter, and in May, 1890, a large public meeting was held at Chickerling Hall. "To Consider the Condition of Working Women in New York Retail Stores," at which meeting a report was read from the Society, embodying the results of an inquiry made by its members. The conclusions of the report were as follows.

"We find that the saleswomen and children employed in the large retail stores suffer many hardships which we believe can be remedied; the most important of which are:

"FIRST—We find the hours are often excessive, and employees are not paid for overtime.

"SECOND—We find their work under unwholesome sanitary conditions.

"THIRD—We find numbers of children under age employed for excessive hours, and at work far beyond their strength.

"FOURTH—We find that long and faithful service does not meet with consideration on the contrary, service for a certain number of years is a reason for dismissal. It has become the rule in some stores not to keep any one over five years, fearing that the employees may think they have a claim upon the firm, or, in other words, that they will expect to have their salaries raised.

"FIFTH—The wages, which are low, are often reduced by excessive fines.

"SIXTH—We find the law requiring seats for saleswomen generally ignored, in a few places one seat is provided at a counter where fifteen girls are employed, and in one store seats are provided and saleswomen fined if found sitting.

"In all our inquiries in regard to sanitary conditions and long hours of standing and the effect upon the health the invariable reply is that after two years the strongest suffer injury."

At the public meeting referred to a resolution was passed recommending that:

"A committee be appointed to assist the Working Women's Society in making a list which shall keep shoppers informed of such shops as deal justly with their employees, and so bring public opinion and public action to bear in favor of just employers and ask in favor of such employers as desire to be just, but are prevented by the stress of competition from following their own sense of duty."

The joint committee, appointed by the Working Women's Society and the chairman of the mass meeting (Hon. Everett P. Wheeler), decided to establish "The Consumers' League."

The New York committee spent several weeks in the work of organization, which was accomplished on January 21, 1891, when the constitution, of which the following are some of the important articles, was adopted:

PRINCIPLES.

"(1) That the interest of the community demands that all workers should receive not the lowest wages, but fair living wages.

"(2) That the responsibility for some of the worst evils from which wage earners suffer rests with the consumers, who persist in buying in

the cheapest market, regardless of how cheapness is brought about.

"(3) That it is therefore the duty of consumers to find out and insist that these conditions shall be at least decent, and consistent with a respectable existence on the part of the workers.

"(4) That this duty is especially incumbent upon consumers in relation to the products of woman's work, since there is no limit beyond which the wages of women may not be pressed down, unless artificially maintained at a living rate by combinations, either of the workers themselves, or of consumers."

OBJECT.

"Recognizing the fact that the majority of employers are virtually helpless to improve conditions as to hours and wages, unless sustained by public opinion, by law and by the action of consumers, the Consumers' League declares its object to be to ameliorate the condition of the women and children employed in the retail mercantile houses of New York City by patronizing, so far as practicable, only such houses as approach in their conditions to the "Standard of a Fair House," as adopted by the League, and by other methods."

The peculiar circumstances and conditions of the wage-earners for whose benefit the Consumers' League exists are three

First.—They are all women, and consequently usually timid and unaccustomed to associated action.

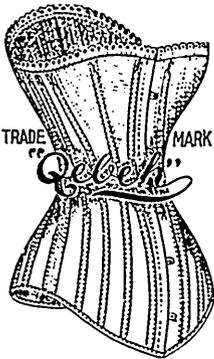
Second.—They are young, many being between the ages of fourteen and twenty, and therefore without the wisdom, strength of character, or experience which would enable them to act in their own behalf.

Third.—Their trade, although it was highly skilled departments, is mostly unskilled, and therefore there is an almost unlimited supply of applicants for their situations in case they do not accept the conditions offered them.

These, then, are the reasons for the existence of the Consumers' League.

The peculiar relation of these women and young girls to the purchasing public (that they serve it directly and personally and are brought into immediate contact with it, instead of being shut away from sight and knowledge in factories), has made it possible to appeal to the conscience of the purchasing public in their behalf, and this appeal has resulted in the formation of the Consumers' League.

This fact, however, has also acted in a contrary direction in preventing them from receiving the protection of the State, which has been extended over women and girls working in factories. Because they were constantly in the public gaze the conditions of their work could not become so very bad as those possible in factories; therefore the attention of philanthropists and labor leaders was not attracted to them until the standard in regard to factory workers had been so far improved by factory laws and factory inspection that the long hours and fatiguing work of saleswomen seemed bad by contrast. Attempts to improve their conditions were then undertaken, and the struggle to give them the benefit of State inspection and State protection has now been going on in New York for four years



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well is she who takes care that her figure never loses its shapeful, girlish beauty.

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Tasso:—For the bureau and dressing case, all sorts of pretty covers are offered, being made of linen, with an insertion of Mexican drawn work, or Irish-point embroidery at the edges, or of dotted Swiss or mull, with lace insertions and edgings for decoration. Then there are square mats to match for the cushion, toilet bottles and other ornaments.

Anxious:—Wash silk handkerchiefs by laying them on a smooth board, and rubbing with the palm of the hand. Use either borax or white Castile soap to make the suds; rinse in clear water, shake till nearly dry, fold evenly, lay between boards, and place a weight on them. No ironing is required. Silk ribbons may be treated in the same manner.

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which our readers will no doubt be pleased to inspect. They represent the latest and prettiest modes available for invalid, bath and comfortable home wear. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes or Ages desired.

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9259

9259

Ladies' Wrapper or Tea-Gown. 9 sizes. Bust measure, 30 to 46 inches. Any size, 18, 24, or 35 cents.



9358

9358

Ladies' Russian Wrapper, with Fitted Body-Lining. 9 sizes. Bust measure, 30 to 46 inches. Any size, 18, 24, or 35 cents.



9070

9070

Ladies' Wrapper, with Fitted Under Skirt. 9 sizes. Bust measure, 30 to 46 inches. Any size, 18, 24, or 30 cents.



9499

9499

Ladies' House-Gown or Wrapper, with Fitted Body-Lining (To be Made in a Slight or Moderate Fullness). 9 sizes. Bust measure, 30 to 46 inches. Any size, 18, 24, or 30 cents.



1595

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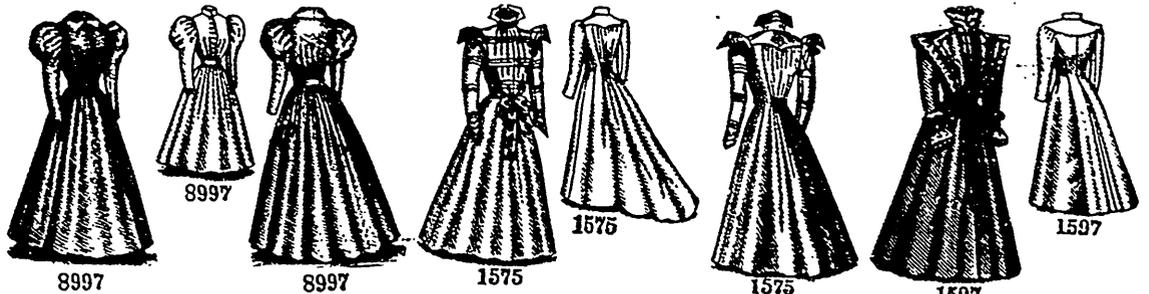
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 Ladies' Empire House-Gown or Wrapper (To be Made With or Without Fitted Body-Lining and with Elbow or Full-Length Sleeves); 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.



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 Ladies' Wrapper or Morning-Gown (To be Made with the Collar and Revers—Collar Plain or Slashed); 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



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9241

Misses' Wrapper (To be Made with Standing or Turn-Down Collar); 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



1435

1436

Misses' Princess House Dress or Wrapper (To be Made with Rolling or Standing Collar); 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.



1581

1581

Ladies' Square Yoke Wrapper, with Under Arm Gore (Known as the Mother Hubbard Wrapper) 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



1579

1579

1579

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6854

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1580

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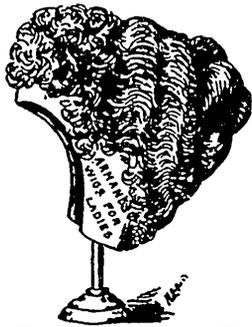
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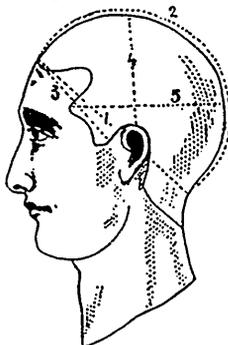


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(Continued.)

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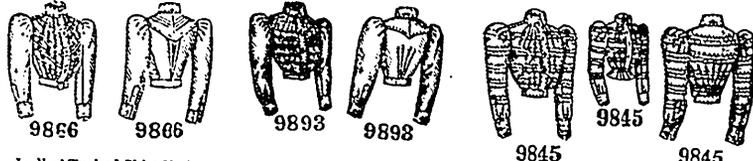
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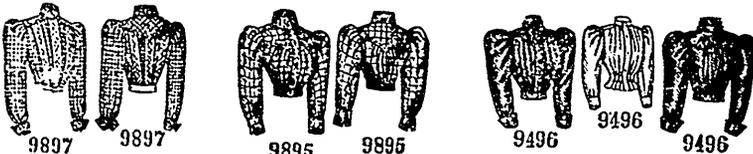
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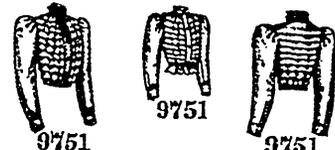
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Ladies' Shirt-Waist, with Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

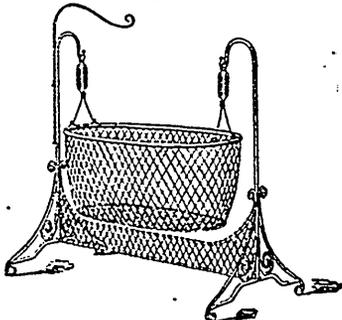


Ladies' Tucked Shirt-Waist, with Removable Collar and Stock Tie: 6 sizes. Bust measures, 30 to 40 inches. Any size, 10d. or 20 cents.



Ladies' Shirt-Waist, with Arched Back-Yoke, Straight Link Cuffs and a Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.

Mothers, Why Worry?
BUY ONE OF THOSE
Little Beauty Hammock Cots



And you will not have to leave your work to rock baby every time it cries, as its least movement will set the cot in motion.

Mr. ADAM, Three Rivers, writes: "The Little Beauty Cot I had from you has been greatly appreciated and admired. Our baby enjoys it greatly. It would not be rocked, but the teetering motion suits it to a T."

Manufactured by
**The GEORGE B. MEADOWS TORONTO WIRE
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Agents wanted. 117 KING ST. WEST.



The New "Hygeia" Bust Forms

are light as a feather, perfect in shape, adjustable, comfortable, non-heating. Cannot injure health or retard development. Tastefully covered, so that the Forms can be removed and the covering washed.

Price, 50 cents.

The "Combination" Hip-Bustle

gives graceful fullness over the hip- and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn.

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Peerless Dress Stays

Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.

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**THE AMERICAN
Corset and Dress Reform Co.**

316 Yonge St., Toronto.

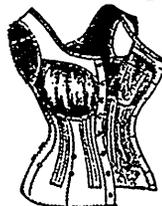
Sole Manufacturers of

JENNESS MILLER and EQUIPOISE WAISTS

Puritan Shoulder Braces Abdominal Supporters and FINE CORSETS

MADE TO ORDER.

See our Special Cyclists' Waists and Corsets. Agents Wanted.

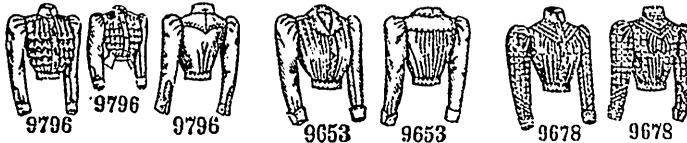




Ladies' Tucked Shirt-Waist, with Pouch Front, Removable Collar and Straight or Turn-Up Cuffs (To be Made With or Without Fitted Lining): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Shirt-Waist, with Under-Arm Gore, Pointed Yoke and Removable Collar (To be Made with Straight or Turn-Up Cuff-): 9 sizes. Bust measures, 30 to 46 ins. Any size, 10d. or 20 cents.

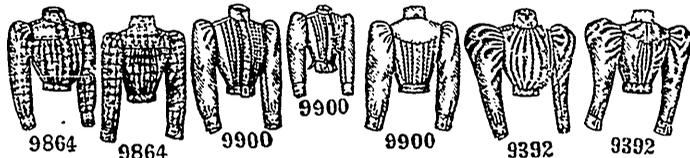
Ladies' Tucked Shirt-Waist, with Fitted Lining: 7 sizes. Bust measure, 30 to 42 inches. Any size, 1s. or 25 cents.



Ladies' Shirt-Waist, with Tucked Fronts, Applied Back-Yoke and Removable Collar: 9 sizes. Bust measure, 30 to 6 inches. Any size, 10d. or 20 cents.

Ladies' Shirt-Waist (To be Made with an Open Neck and a Notched Collar and Removable Chamisette or with a High Neck and a Band): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

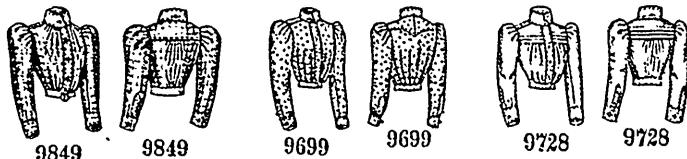
Ladies' Tucked Yoke Shirt-Waist, with Removable Standing Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



Ladies' Shirt-Waist, with Square Yoke and Removable Standing Collar: 9 sizes. Bust measures, 30 to 46 ins. Any size, 10d. or 20 cents.

Ladies' Side-Plaited Shirt-Waist, with Round Back-Yoke and Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

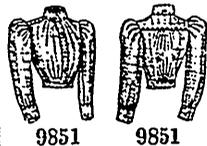
Ladies' Shirt-Waist, having a Pouch Front and Removable Collars and Closing at the Left Side (To be Made With or Without Fitted Lining): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



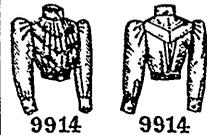
Ladies' Shirt-Waist, with Square Back-Yoke: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Shirt-Waist, with Applied Back-Yoke and Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

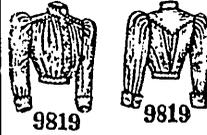
Ladies' Shirt-Waist, with Tucked Square Yoke and Removable Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



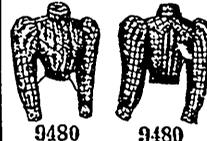
Misses' Shirt-Waist, with Square Back-Yoke and Removable Collar: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Tucked Shirt-Waist, with Removable Standing Collar: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



Misses' Shirt-Waist, with Under-Arm Gore, Pointed Yoke and Removable Collar (To be Made with Straight or Turn-Up Cuffs): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



Misses' Pouch-Front Shirt-Waist, having a Back-Yoke Extending Over the Shoulders: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

PLEASANT TO USE

TEABERRY

FOR THE TEETH

CLEANSSES FROM ALL IMPURITIES—ARRESTS DECAY—MAKES THE TEETH PEARLY WHITE

LOPESA CHEMICAL CO. TORONTO

ANSWERS TO CORRESPONDENTS.

(Continued.)

MIDDY :— Mother-of-pearl is obtained from the shells of a bivalve mollusc, which also produces the precious pearl.

FLORA J. W. :—Asters are annuals, and flower only once in a season. When flowers are cut off, new shoots are not formed again. Hydrangeas drop their leaves in the fall, unless taken into the house. The half-hardy hydrangeas make very fine house plants if kept at a moderate temperature.

ARTHUR :—Round Robin is a petition or protest signed or sent in a way that no name heads the list, the signatures being placed in circular form. The device is of French origin, and the term is a corruption of *round* (round) *rubens* (a ribbon). It was first adopted by the officers of government as a means of making known their grievances.

THE KIND YOU NEED.

The True, Reliable and Easy Working Diamond Dyes.

When the Diamond Dyes are used the work of home dyeing is a pleasure to every woman. Doubts and fears regarding results are never entertained. There is a confidence in every woman's heart that perfect work will crown her efforts. It is an established fact that all colors of the Diamond Dyes come out in fullness, richness and beauty.

For long, long years Diamond Dyes have been the favorite family dyes in every civilized country, and although imitation package dyes are now being offered for sale by dealers who think more of big profits than of giving satisfaction to the public, the great inferiority of these imitation dyes in strength, fastness, beauty and brilliancy was soon discovered, and they are now avoided and condemned by all who prize good, bright and durable colors.

Thousands of testimonials are coming in from all parts of the country testifying to the excellence and vast superiority of the Diamond Dyes.

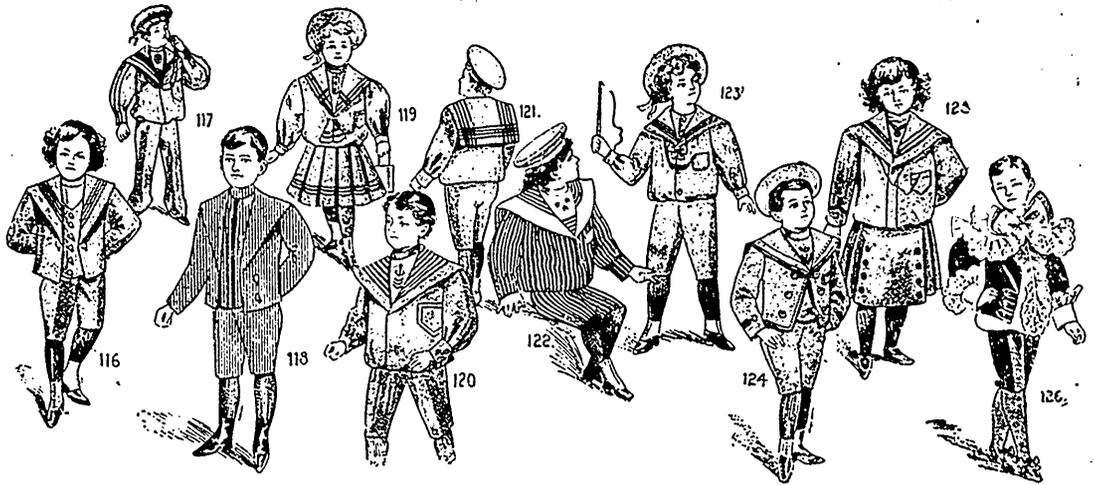
Refuse all poor, worthless and imitation dyes when they are offered to you. Ask for the "Diamond," and see that the name is on each packet.

Book of directions and card of 48 colors free to any address. Write to Wells & Richardson Co., Montreal, P.Q.

THE T. EATON CO. LIMITED

"Canada's Greatest Store."

Children's Suits for Summer Wear.



Suits for the children. The proper thing for summer wear. A splendid collection here for your choosing. Enough to supply a dozen ordinary stores. Those found here are excellent suits—suits that will please every mother, and the kind that any child will take pride in wearing. We firmly believe that for the money our Children's Suits are far ahead of anything you'll find outside this store. Of course you'll be interested in making comparisons. To aid you in doing so we submit the following price list, each item of which is illustrated in the above cut:

- No. 116.—Boys' Brownie or Fauntleroy Suits, in all-wool light Brown Canadian tweed, coat with sailor collar, trimmed with ten rows of braid, pleated cuffs, separate vest, buttoned in back, pants lined. Sizes 21 to 25 chest. **4.00**
- No. 117.—Boys' Man-of-War, Long Pant, Sailor Suits, navy blue worsted serges, double sailor collar, braid trimmed, silk lanyard and whistle. Sizes 25 to 28 chest. **3.50**
- No. 118.—Boys' Brownie or Fauntleroy Suits, in fine blue-grey West of England worsteds, coat, vest and pant, coat perfectly plain, with sailor collar, good Italian cloth trimmings. Sizes 21 to 25. **6.00**
- No. 119.—Children's Navy Blue Serge Kilt Suits, sailor collars, trimmed with braid, skirt braid trimmed, pocket on blouse, lanyard and whistle. Sizes 1½ to 4 yards. **2.00**
- Nos. 120 to 121.—Boys' Navy Blue Clay Worsted Sailor Suits, blouse and short pants, sailor collar trimmed with nine rows of braid, silk ribbon, pocket on blouse, pants lined, separate front of same material. Sizes 20 to 24. **4.50**
- No. 122.—Boys' Fancy English Striped Galatea and Plain Linea Suits, blouse and short pants, attached to waist, anchor worked on front, pearl buttons. Sizes 23 to 26. **2.50**
- No. 123.—Boys' Navy Blue Serge Sailor Suit, blouse and short pants, sailor collar, trimmed with four rows of old gold braid, lanyard and whistle, pants lined throughout, pockets on blouse. Sizes 21 to 25 chest. **1.00**
- No. 124.—Boys' Fancy Brown Suits, best light brown Venetian finished English worsted, deep sailor collar, centre of collar made of light Shepherd's plaid worsted, also plaid band on cuffs, separate vest, with box pleat, well lined. Sizes 20, 21, 24 to 25 chest, **6.50**
- No. 125.—Children's Kilt Suits, in Canadian tweeds, neat grey and brown checks, sailor collar on blouse, separate tweed front, pleated skirt, two rows of buttons running down the front. Sizes 1½ to 4 years, **3.00**
- No. 126.—Boys' Fancy Fauntleroy Suits, in all-wool black Venetian cloth, coat and pants only to be worn with blouse, braid trimmed sailor collar, pants lined. Sizes 21 to 26. **4.00**

ORDER BY MAIL.—Those who cannot get to the store to make a personal selection, should send their orders by mail. It is just as easy and will be perfectly satisfactory. Hundreds from all over Canada send to us regularly for all their needs.

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THE T. EATON CO. LIMITED

190 Yonge Street,

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THE **T. EATON CO.** LIMITED

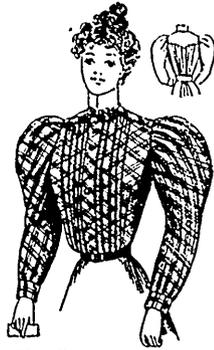
Canada's Greatest Store.

SHIRT WAISTS.

The newest styles and latest novelties in Ladies' Shirt Waists for summer wear. These are a few gleanings from our magnificent assortment:



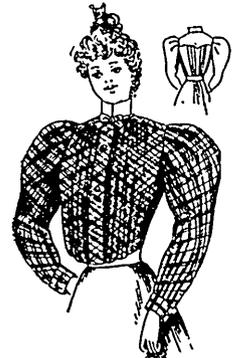
No. 703. Ladies' percales shirt waists, detachable collar, sizes 32 to 42 bust, **50c.**



No. 704. Ladies' American percales shirt waists, detachable self collar, sizes 32 to 42, **75c.**



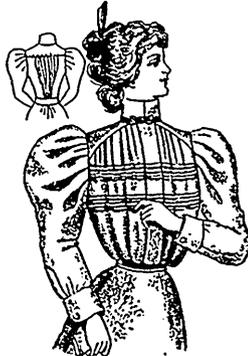
No. 705. Ladies' linnetto shirt waists, in plain colors, black, red, navy, green and pink, with white trimming, sizes 32 to 40, **89c.**



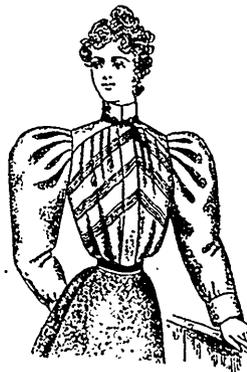
No. 706. Ladies' shirt waists, in check gingham, a variety of colors, detachable self standing collar, sizes 32 to 42, **\$1.00.**



No. 789. Ladies' white lawn shirt waists, white detachable linen collars, sizes 32 to 42 inches, **\$1.00.**



No. 108. Ladies' white lawn shirt waists, white detachable collar, tuckel front, sizes 32 to 42 inches, **\$1.25.**



No. 797. Ladies' white lawn shirt waists white detachable standing collar, new tuckel front, sizes 32 to 42 inches, **\$1.50.**



No. 900. Ladies' shirt waists, in pink and blue Chambray, detachable self collar, sizes 32 to 38 inches, **\$1.50.**



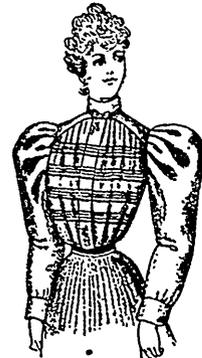
No. 14328. Ladies' waists of white pique, with white linen collar, sizes 32 to 40 inches, **\$1.98.**



No. 3708. Ladies' white lawn shirt waists, white detachable collar, front trimmed with Swiss insertion, sizes 32 to 42 inches, **\$1.98.**



No. 2248. Ladies' black lawn shirt waists, color guaranteed fast, detachable self collar, sizes 32 to 42, **\$1.50.**



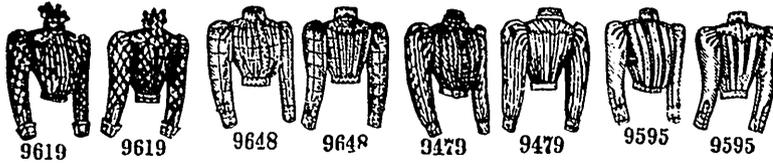
No. 967. Ladies' grass linen shirt waists, detachable standing collar of same material, tuckel front, sizes 32 to 42, **\$1.69.**

GIVE SIZE.

When ordering Shirt Waists, always give bust measure under arms.

THE **T. EATON CO.** LIMITED
190 Yonge Street, TORONTO

ORDERS BY MAIL filled promptly. Money cheerfully refunded when goods are not satisfactory.



Ladies' Shirt-Waist (To be Made Bias or Straight and with Straight or Turn-Up Cuffs): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Shirt-Waist having a Round Back-Yoke: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 25 cents.

Ladies' Pouch-Front Shirt-Waist, having a Back-Yoke Extending over the Shoulders and a Removable Collar, Stock and Tie: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Box-Plaited Shirt-Waist, with Removable Standing Collar: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

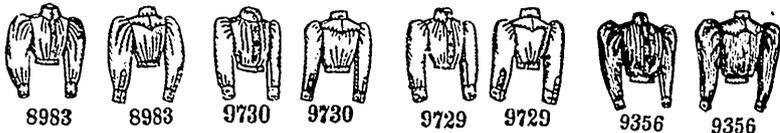


Misses' Shirt-Waist, with Removable Collar: 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.

Misses' Shirt-Waist, having a Back-Yoke Extending Over the Shoulders: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Shirt-Waist, having a Pouch Front and Removable Collars and Closing at the Left Side: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Box-Plaited Shirt-Waist, with Under-Arm Gorge, a Pointed Back-Yoke and a Turn-Down Collar (That may be Made Removable): 6 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.

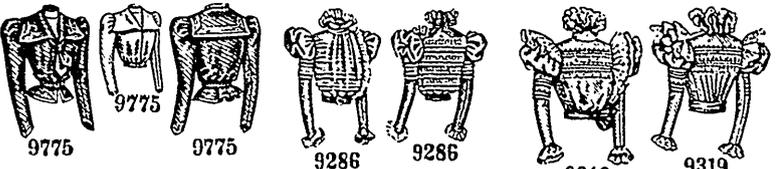


Girls' Shirt-Waist, with Back-Yoke Facing: 5 sizes. Ages, 5 to 9 years. Any size, 10d. or 20 cents.

Girls' Shirt-Waist, with Removable Collar: 8 sizes. Ages, 5 to 12 years. Any size, 7d. or 15 cents.

Misses' Blouse-Shirt-Waist, with Back-Yoke Facing: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Blouse-Shirt-Waist, with Fitted Lining and Removable Collars: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Ladies' Sailor Blouse, with Fitted Lining (To be Made With or Without the Peplum): 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.

Ladies' Tucked Blouse-Waist: 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. or 25 cents.

Ladies' Tucked Blouse-Waist (Known as the Czarina Waist): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.

ANSWERS TO CORRESPONDENTS. (Concluded.)

Mrs. N. K.:—Walnut stain as a hair dye, being purely vegetable, is harmless. Directions on the label tell how to use it.

G. J.:—A locket made from a silver coin and containing your photograph, would be a suitable gift for your fiancé. All silver smiths keep these coin lockets in stock. Pretty pearl stick pins are dainty souvenirs for the bridesmaids. The gloves and veil could be omitted, if desired. Announcement cards may be sent to friends who have not attended the wedding. A black face veil may be worn with a hat of any color. Tan Suedé gloves harmonize with a gown of any shade.

Bleeding Piles, Itching Piles. Dr. Agnew's Ointment cures Piles in all its forms—Itching, Bleeding and Blind. One application gives quick relief; three nights will cure most cases; six nights will cure most stubborn cases. The best and surest cure for any and all skin eruptions. 35 cents.—35.



Ladies' Shirred Blouse-Waist, Closed Along the Left Shoulder and Under-Arm Edges (To be Made with a High or Round Neck and with Full-Length or Short Puff Sleeves): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



Ladies' Blouse-Waist, having Pouch Fronts that may be Rolled to the Bust or Waist: 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.

FREE. A Grand Offer. FREE. Mme. A. Ruppert's FACE BLEACH.



MME. A. RUPPERT says: Knowing that there are tens of thousands of ladies in the United States who are afflicted with POOR COMPLEXION, FRECKLES, PIMPLES, BLACKHEADS, OILY SKIN, etc., who are more than anxious to get rid of these hideous disfigurements and would gladly try my Face Bleach, to have had some hesitations in spending \$2 for a bottle for three bottles for \$3 to prove its wonderful merit—in order to prove to these ladies that Face Bleach is all that it is, and that it will REMOVE ABSOLUTELY every disfigurement of the complexion, I will send to every caller a trial bottle for 25 cts., and to those living out of the city, in any part of the world, I will send a trial bottle safely packed, plain wrapper, all charges prepaid, for 25 cts. silver or stamps. I hope that every lady in the land will embrace this great skin ointment at once. My book, "How to be Beautiful," Free! Call or send for it. Address all communications or orders to MME. A. RUPPERT (Dept. L. L.) 6 East 14th Street, New York City. Western Office, 155 State Street, Chicago, Ill.

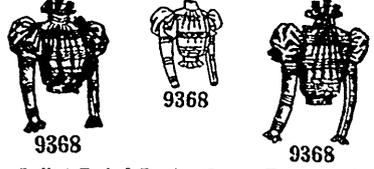
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Ladies' Surplice Blouse-Waist (To be Made with a High or V Neck, with Full-Length or Elbow Sleeves and With or Without the Peplum and Reversal): 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.



Ladies' Tucked Russian Blouse (Known as the Paulovna Blouse): 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. or 25 cents.

On this page is illustrated a series of
DRESSING-SACKS
FOR
Ladies' and Misses'

which our patrons will no doubt be pleased to inspect at this time. The Patterns can be had from either Ourselves or Agents for the sale of our Goods. In ordering please specify the Numbers and Sizes (or Ages) desired.

Address:
THE BUTTERICK PUBLISHING CO. (LIMITED),



9825

Ladies' Bolero Dressing-Sack, with Fichu Ends: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9825

Ladies' Circular Dressing-Sack, with Square Yoke (To be Made with Standing or Rolling Collar and with Cuffs or Frills): 9 sizes. Bust measures, 30 to 46 ins. Any size, 1s. or 25 cents.



9831



9831



3000

Ladies' Dressing-Sack, with Watteau Back: 9 sizes. Bust meas., 30 to 46 ins. Any size, 1s. or 25 cents.



9000



9327

Ladies' Dressing-Sack or Tea-Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9327



1503

Ladies' Tea-Jacket, Matinée or Dressing-Sack (To be Made with Full-Length or Three-Quarter Length Sleeves): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



1503



1509

Ladies' Russian Blouse House-Jacket or Dressing-Sack: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



1509



1513

Ladies' Matinée or Tea-Jacket (Known as the Louis XV. Tea-Jacket): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



1513



9178

Ladies' Dressing-Sack (To be Made with Byron or Sailor Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9178



1507

Ladies' Pouched Morning Jacket, Dressing Jacket, or House-Blouse: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



1507



1508



1508

Ladies' Matinée or Dressing-Sack, with Fitted Under-Front (To be Made with Standing or Byron Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.

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CHURCH & BYRNE, Principals.

The Canadian Journal of Medicine and Surgery says editorially:—"The medical profession can have every confidence in the firm of CH. R. CH. & BYRNE."

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AFTER BATHING AND SHAVING.

Delightful after Bathing, a luxury after Shaving. A positive relief for Prickly Heat and all affections of the Skin. Removes odor of perspiration. **GET MENNEN'S.** The only genuine with a National reputation, as a perfect Toilet requisite. A little higher in price, but a reason for it. This inventor's portrait on box cover is a guarantee of Absolute Purity. Approved by the Medical Profession and Trained Nurses for the use of Infants and Adults. Replaces all other Powders, which are liable to do harm. Sold every where or mailed for 25 cents. (Sample free.) **GERHARD MENNEN CHEMICAL CO. Newark, N. J.**



1512



1512

Ladies' Dressing-Sack or Morning Jacket, with Fitted Under-Front: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9195



9195

Ladies' Dressing-Sack: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



8512



8512

Misses' Dressing-Sack, having a Deep Yoke-Trim: 7 sizes. Ages, 10 to 16 years. Any size, 10c. or 20 cents.



1506



1506

Misses' Dressing-Sack (For Flannel, Elder-Down, etc.): 7 sizes. Ages, 10 to 16 years. Any size, 10c. or 20 cents.

Priestley's "Eudora" Cloth

Softer, richer, with greater width and weight than any Henrietta. Ideal in the richness of its surface glow and draping qualities. It is the perfection of a

Black Dress Fabric.

It will not grow rusty—its dust-shedding qualities are absolute. Matchless in delicacy of texture—unsurpassed in its wearing service. Silk warp. Wrapped on the varnished board, "Priestley" stamped on every fifth yard.

THE IMPROVED HENRIETTA



SOLD BY
DRY GOODS DEALERS
EVERYWHERE

THE **T. EATON CO.** LIMITED



Canada's Greatest Store.

Mid-Summer Needs



Nearly everything that is possibly required for Summer comfort and pleasure—either for personal or home use—will be found here in great variety. We have anticipated every want by planning and providing liberally those things you're likely to need. There is a long stretch of hot Summer weather ahead of you and such things as these will be in great demand:

REFRIGERATORS
SWEATERS
BICYCLES
HAMMOCKS
FURNITURE
GROCERIES
FURNISHINGS
BABY CARRIAGES
WATER COOLERS
OIL STOVES
DOOR AND WINDOW SCREENS
CARPET SWEEPERS
WRINGERS
CURTAINS
RUGS
MATTINGS

GAS STOVES
UNDERWEAR FOR MEN
BICYCLE HATS FOR WOMEN
TRAVELLING OUTFITS
CAMERAS
KITCHEN UTENSILS
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GARDEN HOSE
PAINTS
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